

COVER ILLUSTRATION

SCALAMANDRE SILKS
WOVEN AT MILL
LONG ISLAND CITY, NEW YORK

MARCH 1947

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Woven at Mill
Long Island City, New York**

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Art Workshop In New Mexico

Persons from all parts of the country will be going, taking part in the Highlands Art Workshop in New Mexico this summer to enjoy not only the increased art faculty

and working quarters but the advantages of climate, scenery and native craftsmen.

There will be work on the graduate level leading to a master of arts degree as well as work for undergraduates and beginners.

Ample opportunity is offered to tackle problems in the arts and teaching which are real to those who attend. Teachers who need further art training to enrich their teaching will find the work especially helpful and stimulating.

Technical work in various crafts will be taught by Dr. John Dietrich while painting classes will be under the direction of Prof. John Horns, well known as a leader in this field. Felix Payant will be coordinator of the art workshop. He has conducted workshop sessions in many different cities and brings years of experience in various fields of the arts and education to New Mexico Highlands University in Las Vegas.

Summer School at Saugatuck, Mich.

The Summer School of Painting at Saugatuck, Michigan, announces a very interesting program of ten weeks' duration beginning June 23 and extending to Labor Day.

All courses will be under the direction of distinguished artist-instructors who are active, producing artists in their fields and who believe in individual development and the creative approach. Many are teaching during the year in recognized institutions.

Elsa Ulbricht will again direct the Crafts as well as be the Director of the School. She is well qualified to assume these new duties of Director since she has been affiliated with the Summer School at Saugatuck for a period of years.

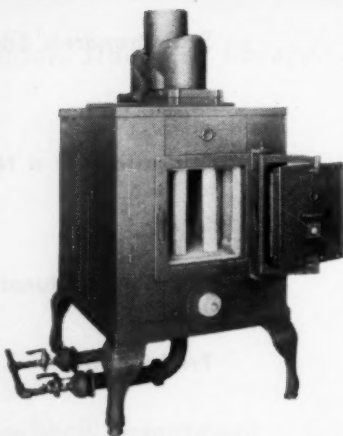
She will be remembered for the organization and direction of the nationally known Milwaukee W.P.A. Handicraft Project, for fostering crafts in education and in the community.

Art Festival at C. Wash. College

Scholarships and cash awards will again be offered high school art students at the Second Annual Art Competition and Festival at Central Washington College, April 19, it was announced this week by Reino Randall, art professor. All art work entered in competition must be suitably matted and in the mails by April 12. Only high school seniors are eligible for tuition and room scholarships, while any student may submit individual pieces of work to compete for cash awards and prizes. Besides matted work, seniors who compete for scholarships must submit a portfolio illustrating a cross section of their art work.

Fifty cents entry fee is charged contestants regardless of the number of pieces submitted and must be sent with the entry to the Art department, Central Washington College, Ellensburg, Washington.

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GUIDANCE IN A WORLD CRISIS

From an address delivered by Dr. Edwin S. Burdell, director of The Cooper Union for the Advancement of Science and Art, New York, before the Council of Guidance and Personnel Associations in Columbus, Ohio, on Friday evening, March 28:

* * *

... Leadership for a democratic world or for that shrinking portion of it which honestly aspires to democracy is surely one of the great and pressing needs of our postwar era ...

... Today, as always after every war, the former allies have broken the bonds of comradeship and have retreated to a suspicious view of each other. One sometimes even hears, though furtively, that perhaps we stopped fighting too soon. We did stop fighting too soon, on another vital front. We stopped fighting prejudice, selfishness, and indifference. In accepting unconditional military surrender we have tragically surrendered in the fight for moral values also ...

For 300 years we have had a world in which science has advanced while the arts lagged behind.

Since the eighteenth century, our chief pride has been our power of scientific analysis. The industrial revolution, and the industrial Frankenstein which has evolved out of it, have been made possible only by the tools of science which permitted man to penetrate the most obscure secrets of nature—from the molecule to the atom to the electron, to the atom nucleus and culminating in the transmutation of matter itself in the splitting of the atom. But splitting the atom over Hiroshima split off forever our complacent reliance on the security and conventions of the Western World, and of the reassuring optimism of the eighteenth century philosophers of the Enlightenment ...

... For each advance in the physical sciences there must be an advance in the social sciences and liberal arts.

The physical sciences are cool, objective, and amoral; the arts are warm, sympathetic, and ethical. The tools of the sciences are those which analyze, probe, penetrate, and separate. The tools of the arts are those which synthesize, transcend, and unite. If we refer to the prewar era as an age of specialization, we should hope that the new era will be called an age of synthesization. The postwar challenge to education, to politics, and industry is one of measuring the significance of the enormous number and variety of skills, facts and things in terms of human understanding and human values ...

In the field of education I believe the simplification of curricula is not enough, survey courses are not enough, reading one hundred Great Books is not enough, for so long as mere exposure to science, history and philosophy is the aim, the suntan from those violet rays of the college campus will soon fade in the grey atmosphere of business, industry, and commerce. Most of us think of beauty as something more than skin deep and education if it is to be worth the millions of dollars and thousands of hours expended on it, it must be more than acquisition of vocational skills. Education must penetrate into the character and the being of the student as thoroughly as the x-ray penetrates into the inner recesses of physical matter.

We must have teachers who teach the student as well as teach the subject. Furthermore, we must have science teachers who understand the arts, and arts teachers who understand the implications and the impacts of science on our civilization ...

... The philosophy and skills of the members of these (Vocational Guidance) associations meeting here tonight must become recognized as an indispensable part of the American educational

system and not merely indulged as a harmless hobby of the dean of students or the admissions officer.

As things now stand there is probably more than enough data already stored up in the files of those two offices in every American school and college to make a profound improvement in teacher, student, and subject-matter relationships if the teachers and students would only use what is available. How many teachers of English come to you to inquire into the vocabulary level of a faltering freshman, how many teachers of mathematics consult you about the spatial relations scores of a sophomore failing a course in spherical trigonometry, how many teachers of sociology consult the dean of students when a senior shows signs of mental collapse from facing graduation with unresolved vocational conflicts? ...

There will come a time I hope when you guidance experts will come in on the ground floor of curricula building and not be kept out on the fire escape to handle the misfits and mistakes of our crazy course sequences. Your advice is needed by the faculty committees in subject matter fields as well as on the committees on methods of instruction ...

... So long as we award college degrees on the basis of academic bookkeeping, adding hours, grades, and credits instead of evaluating the student in terms of his achievement toward vocational goals and democratic ideals, just so long will the guidance counsellor be a glorified trained nurse. In the future you should help write the prescription of the academic program,—not merely be content to administer the purgative for congested minds and the blood plasma for debilitated morale ...

... You are in a key position to channel the human resources of the youth of this democracy toward the greatest goal of all—leadership for world peace.

Turning to a broader aspect of developing the human resources in a democracy I would like to point out a favorable turn which I see in the folkways of the American people: the growing recognition that it is not the number of people who go to college that matters, but that what does matter is whether all those who have the aptitude for higher education have the chance to go to college irrespective of their social and economic status.

... Junior divisions of state universities may be the answer to the public demand that every high school graduate must, at the taxpayers' expense, have the chance to acquire the social prestige of campus life and the collegiate stamp. The organization of a junior division of college will always be difficult because not many young Americans will care to admit at the outset that they want something less than the conventional educational meal of four years, nor will many of these admit that they do not know what they want from education in general. A balanced dinner is just as possible with two courses as four, but if the student sits down for four courses and leaves at the end of the fish course he has an unbalanced and unsatisfying meal.

This then presents a challenge to the high school teacher and high school counselor to determine the academic capacity of each college aspirant and to do their utmost to induce the youngster of limited ability and limited objective to enroll in the junior division where he will get a terminal course designed to fit his vocational and avocational needs and turn him back to the community with a healthy sense of satisfaction of having completed a program best suited to his capacity.

By the same token, students should be sought out who even though the tuition is low or free are unable to support themselves or spare the support they would otherwise supply to dependents.

(Continued on page 22)

A JOURNEY THROUGH THE SCANDINAVIAN COUNTRIES



THIS SILVER ENAMELED COFFEE SET BY DAVID ANERSEN OF OSLO, NORWAY, WAS PRESENTED TO PRESIDENT ROOSEVELT BY THE CROWN PRINCE AND PRINCESS OF NORWAY ON THEIR VISIT TO THE UNITED STATES IN APRIL, 1939

THE *Arts of Ultima Thule*

By J. P. HODIN

● THE ROMANTIC NORTH

The "Saga" glided quietly through the narrow entrance of the harbour at Gothenbourg. In the clear air, the outlines of the town, with Ivar Johnsson's monument for the Swedish sailors who lost their lives in the first world war, stood out sharply against the Northern sky. The rattle of timber boats broke the stillness of the morning. The buildings—most of them of wood and painted in dark red—look like those put up by settlers, as in Canada for instance, they show no trace of any architectural tradition, and this impression is confirmed by a comparison with other places on the Continent of ancient culture. It felt good to be once more on solid ground after the 39 hours' journey by sea from Tilbury, and I was most eager to revisit a country which had been spared the deprivations and ravages of war. True, this is not altogether an asset; for who could really afford to stand aside in this struggle for the "Rights of man?" Unequivocal decisions of either a political or ideological nature, do not come easily to the people of Sweden, who have fallen too much into the routine of the mere spectator, and this is also revealed in their poetry and art, the problems of the present being set and solved elsewhere. The Swedes, though fully aware of the intellectual trends of the present, experience them as mere reflections, that is on a purely aesthetic plane. Much of the old Romanticism, however, is still alive; it is an echo of the old love and admiration the last generation felt for the North, particularly for Norway and Denmark. For Strindberg did more to embitter than to build up, and Selma Lagerlof has never reached the artistic level of Ibsen. In Denmark it is the lovable Hans Anderson, Jens Peter Jacobsen and first and foremost, Kierkegaard, the Pascal of the North, whose influence is now beginning to be felt in the West, in the France of Existentialism, and in Britain. But what really served to foster the fairy tale attitude of the Continent towards the North was Scandinavia's great, silent and virgin landscapes; the

Archipelago about Stockholm, the lake district of Dalarna, the remoteness of Lapland, the fjords and mountains of Norway, the hild and smiling plains of Denmark interspersed with beech forests. The peoples of the North are much admired for their old democratic traditions, their love of freedom and their nearness to nature. Reminiscences from Edda emerge from the past: The Vikings as the paragons of courage and greatness, ancient songs from the Kalevala, Sibelius and Grieg. There was Hamsum, one of the most sensitive prose writers of the world, and finally Edvard Munch, the genius of the North to whom, once he is known in the Anglo-Saxon countries, art will owe its recovery from a deathbed to which it has been brought by the spiritual anaemia of the Post-Impressionist École de Paris—from a deathbed on which, at the moment, it is being kept alive artificially with injections of morphia by Picasso.

● SWEDEN

My first steps in Gothenbourg led me to the square which is enclosed by three public buildings: The museum, the theatre and the concert hall. Although my memory had deceived me by drawing it larger than it actually was, the square struck me as the symbol of the town's cultural consciousness; and N. E. Ericsson has undoubtedly built here the most beautiful concert hall in Europe.

In the centre of the square rises a colossal fountain with figures by Carl Milles, the Swedish sculptor who is now living in America. His art is a typical example of the degeneration of sculpture into outsize dimensions which has its origin in the titantic will of Rodin. In Milles, however, it rather tends towards the primitive-decorative, and in the work of the Norwegian Vineland towards the melodramatic—sentimental. Rodin's ill-fated tradition for which the master himself cannot be held responsible, had had its followers in many countries—Bourdelle, Mestrovitch, Aaltonen.

The love of colossal fountains has its roots in materialistic thinking. In Sweden it is Nils Sjogren, a pupil of Milles, who is the present representative of this school and who is endowed with even less love of the human body than his master. Having realized this, the younger generation of sculptors are treading the more modest path towards the achievement of static and harmonic effects on the lines first adopted by Maillol and Despiau.

A Gothenbourg school whose main tendency is coloristic, can be clearly distinguished among modern Swedish painters. Gosta Sandels who was still capable of understanding the values of Delacroix, is one of its oldest representatives; its most extreme one is Ivan Ivarsson whom his lack of *mésure* drove into suicide in actual life, and into unrestrained frenzy of colour in his art. One of the most gifted younger Swedish painters, **Ragnar Sandberg** is living in Gothenbourg. He is a Primitivist of the stamp of Bonnard, has a delicate sense of pattern and knows how to use his materials economically. But the modern Swedish school in general has nothing of a specifically "Swedish" character, since it has received the greater part of its impulses from France; much has come to it from Germany, as for instance has the expressionism of Kokoschka and Corinth, although the Swedes could have taken in from much nearer home—from the Norwegian Edvard Munch who was the true founder of German Expressionism. The development of modern mural painting is remarkable in the North. The decoration of buildings with murals has been started in Norway (Munch, Per Krohg, Revolt, Rolfsen) but also in Denmark (Skovgaard). The most outstanding decorative painter in Sweden today is **Sven Erixson** who achieves a synthesis of expressionism and naivism in his murals, the latter being traditional since it is derived from ancient Swedish rural art. The greatest painter Sweden has produced within the last two generations, the man who has fought the battle of Modernism to the end in his country, lost his life in a tragic accident in May 1926, **Isaac Grünewald** was a vigorous personality, a cosmopolitan artist whose true background was Paris. Starting with a Fauvist style inspired by Matisse he achieved—in a roundabout way through the theatre for which he created important scenery—a personal style in which his sense of exuberant colors was balanced by the values of Chardin. Grünewald, undoubtedly, is one of the most important water colourists of the present time, and his last exhibition was as rich and as luxurious as an orangery.

On my arrival in Stockholm I first went to Saltsjöbaden because I wished to recapture in the artist's very house what his talent had meant to me. It was a sad experience, a farewell to a friend carried away in his prime. What remains, however, is the certainty that his work is not only a milestone in the development of Swedish painting, but also the expression of a vigorous artistic will, intoxicated with beauty, whose creations would be appreciated everywhere.

A journey to Stockholm would be worth while because of one single painting only, I mean Rembrandt's "*Cloudius Civilis*." It is a wonderful work woven of a luminous tissue in the most delicate warm ochre tones in which colder values lie imbedded like jewels. It is the most immaterial painting one can imagine—the very opposite of Surrealism—and being so, it is the expression of the highest level the human spirit has attained.

Among the exhibitions on view in Stockholm within the last few months, the most important was that in memory of **Ernst Josephson**. His best paintings from the period of his mental derangement (1888-1906) were collected and made accessible to the public in celebration of the 40th anniversary of the death of that most important of all Swedish painters. The impression of his outstanding expressionist-poetic art was overwhelming and one wondered again why the Swedes have done and are still doing so little to acquaint the public abroad with the works of this genius. He came from a wealthy Jewish family and his art is not really typical of Sweden. This is the reason why men like Carl Larsson, Bruno Liljefors or Anders Zorn were so famous among the painters of his generation; for they were more successful in expressing the sentiments of the average Swede in average painting. But Josephson was a genius. One may well say, that in general, the psychology of the Swedish artists is much too

primitive to allow them any interest in the tragic "*condition humaine*". And this is the reason why Swedish painters have confined themselves in the main to painting landscapes and still lifes. But Josephson was fascinated by the human face and the human soul as great art always has been. Born between two epochs of style, he started by following the old masters and achieved material effects, a *belle matière*, which was never attained even by Pilo, the most outstanding Swedish painter.

Transferred from the provincial Stockholm to Paris, Josephson was faced by new formal trends; he started to work on the lines of Manet since he had enough perception to realize their inherent possibilities. Pursued by the lack of recognition due to the bourgeois early Victorian mentality in Sweden, the intrigues of his painter friends and other unfortunate circumstances, he suffered a mental break-down in his struggle for new art. Schizophrenia, while freeing him of the shackles of his environment and of tradition, at the same time set free his inner ego; and eventually it became a process of recovery rather than of disease and gave him the inner strength to devote himself entirely to the world of his own imagination. In innumerable drawings, a few oil paintings and water colours he created a specifically personal art which, if it had appeared in a world centre, would have undoubtedly assured Josephson a place among the ranks of the martyrs and saints of new art, such as Gauguin, van Gogh, Munch. Who is there abroad who knows, that a painter, called Josephson, existed who, in 1893, painted the first expressionist portrait of modern time? This is a portrait of Ludwig Josephson radiating an intensity which is almost terrifying, a portrait which shines in a dark splendour, reminiscent of amber and rubies, stronger than anything done by Chagall and more important than any work by Ensor; a portrait which anticipated Oskar Kokoschka by fifteen years, and Rouault and Klee by an entire generation. It has proved today that Josephson has influenced Picasso and German expressionism owing to the fact that by a mere accident reproductions of a few of his drawings were sent abroad, and it is only his due that he should be allotted a place among the pioneers of modern art.

Nothing could give a more appropriate demonstration of the fact that great art is exclusively concerned with human values than this very exhibition. Another exhibition, that of Scandinavian arts and crafts, brought the fact home that the products of all the intellectual, cold, speculative and constructive attempts of Post-Impressionism belong to the province of arts and crafts rather than to that of the fine arts. All the colours, surfaces, lines and experiments with materials seen there had been made to serve the purpose of the individual objects which were exhibited; and if one wishes to attribute any positive value to these strained efforts, one can only do so by stressing the fact that their employment for a practical purpose succeeded in endowing their spiritual vacuum with at least the stamp of usefulness. Denmark, Norway and Finland, which have suffered through the war, were not represented as they normally would be but one was still able to detect at a glance that the Danes are the best cabinet makers of the North, (with the exception, perhaps, of the Finn Aalto, whose works were not represented in the exhibition). Sweden's glass was outstanding. Modern Swedish glass industry has its origin in the will to create new forms and decorations, though the craft is still Bohemian in the main, since the craftsmen are native Germans from Bohemia who transferred to Sweden the traditions of the old Bohemian glass industry, traditions which in Bohemia had lost their sense of beauty of form and had degenerated in the course of the last century. Among the textiles the most attractive ones were the printed multi-coloured furnishing materials designed by Professor **Josef Frank**, one of the first modern architects of Vienna. He has been living in Sweden (and lately the U.S.A.) for many years, and he has also designed beautiful furniture which revives the traditions of the English 17th Century. The best silver designs were by **Wiwen Nilsson**, whose style is inspired by the severe forms of Norman art. He lives in the town which houses the most outstanding work of Swedish architecture, the Norman Cathedral of Lund. **Barbro Nilsson's** hand-woven materials are excellent indeed, and the large tapestries which she designed are much more interesting from the textile

point of view than the modern tapestries made in France from the designs of living French painters.

• NORWAY

From the Eastern Railway terminus in Oslo I strolled along the Karl Johan Street. I had suddenly been gripped by an emotion I could hardly master. Was I not for the first time in a town which had been occupied by Nazi forces during the war? How many unthinkable and terrible things had happened there in the years following my last visit? Then, in the summer of 1938, I had come to call on Edvard Munch. And now the master was no more, he had died from a stroke during the war, on 23rd January 1944, at the age of 80. He had not been granted the boon of seeing the liberation of his homeland to whom his genius had assured a place among the nations of great painters. Had he been able to complete his work as he had wished to do when I had met him? And, indeed, is there really such a thing as a completed work? Does not every outstanding work of art, of necessity, remain something of a torso? Wrapped in thoughts, I wandered towards Skøyen, where Munch had lived. Halfway there I turned around. I did not want to go to Skøyen. Nor did I want to visit Munch's grave. More than ever he seemed to be alive, present. More than ever before I realized how greatly we stood in need of the man who had not sacrificed the human element in art to mere experiments in form and who had given back to art its place in spiritual life which through the development of the last few decades had been lost. More than ever Oslo had become the city of Edvard Munch. Everyone I met had a story to tell about his life, an anecdote, an encounter. More than ever Munch was alive in the thoughts of his fellow-countrymen, in the columns of the Norwegian press, in books, in art galleries. At the time when I was in Oslo, no less than seven books about Munch were in preparation: A new edition of the monograph by Pola Gauguin, a book by the same author on the artist's graphic works, a book of his self-portraits with an introduction by J. H. Langaard, a book of reminiscences of friends who were still living, a book of family letters, set out by the artist's sister, Inger Munch, and another one by Christian Gierløff: letters and reviews. Rolf Stenersen had put down his impressions of some of Munch's thoughts and sayings; Harry Fett had analyzed the master's early years. A special issue of *Kunst og Kultur* was devoted exclusively to him. The author of this article who has also written a Munch biography was greatly inspired by these loving activities which prove that Norway is fully aware of the fact that it has given the world a genius. In his testament, Munch, left all his pictures to the town of Oslo. They consist of about 1000 paintings and 4500 graphic works. A Munch museum is being planned whose first director is to be J. H. Langaard who has worked in the National Gallery under Jens Thiis. Oslo is becoming a Florence of the North, and I can already visualize people going on a pilgrimage to Oslo as they go to Amsterdam to remember Rembrandt, to Toledo in homage of El Greco, to Ostend to visit Ensor, and to Arles in the spirit of van Gogh.

There would be so much to report on new trends in Norwegian painting. Everything thrives in the light and warmth radiating from this great personality. The creator of the "Frieze of Life" had not been allowed to execute the large murals he had planned for the last years of his life. This one realizes when one sees the new, unfinished Oslo town hall. In the large assembly hall two walls have been placed at the disposal of Henrik Sørensen and Alex Revolt on which both artists are engaged at present. This is the spot, where Munch's Workers' Apotheosis really should have found its place, and a chance should undoubtedly also have been given to a younger artist as well, particularly to Arne Ekeland. Per Krohg and Revolt have painted larger areas than Munch ever had at his disposal, but Munch's decorations in the assembly hall of the Oslo University—now cleaned and one of the main panels "The Pioneers" having been replaced by the more restful "Alma Mater"—are and remain the most outstanding murals of modern time, and endow the hall with the character of a cathedral. The twelve gay paintings Munch made in 1921 for the Freia chocolate factory are in a lighter vein than those of the assembly hall of the university.

The largest scheme ever planned by a sculptor is, no doubt, that executed by Vigeland with its innumerable figures of granite and bronze which are grouped round a bridge, a fountain and a monolith. In his youth, Vigeland had been an extremely gifted artist, but his expansive tendencies ruined him in later life. The entire design is pompous and pretentious. With the exception of a few figures one cannot understand why the Nazi leaders failed to remove it all to Germany; for it was in line with their own mentality, a combination of pathos and of megalomania. What is truly admirable is the readiness of a minor town not only to promote a work on that scale, but also to have it executed. Rodin who struggled in vain to have his Balzac monument erected, would never have dared to dream of such a possibility. I soon recovered from the heathen Vigeland atrocities among the Munch paintings of some private collections and left Oslo with the knowledge that the Norwegians are a nation of great painters with their Edvard Munch, Karsten, Thorwald Erichsen, Rolfsen, Arne Ekeland, and Kai Fjäll and that the future of their work rests assured, thanks to the patronage of the ship owners. For if there is one section of the Norwegian population which is most keenly interested in art, it is the ship owners.

• DENMARK

Copenhagen is the most lovely of all the towns of the North. With its beautiful architectural works, its emerald green copper roofs, gay pleasure grounds, parks and canals it invites the visitor to dally with people and things as one does and always has done in the south. What taste is expressed in the arrangement of the monuments! And the monuments themselves! Many animals are represented: The bull who kills the dragon, gracious herons, polar bears on the roof of the town hall. It all seems natural in Copenhagen where the zoo is one of the most attractive places next to the Tivoli! When Munch stayed in Copenhagen in 1909 during an illness, he spent his time in drawing the fantastic forms of living creatures in the zoo.

On my way to the collections in Rosenborg Castle I stopped in front of the Anderson monument for a moment. There is no other figure which is so representative of the Danish character. Important art treasures are assembled in the State Museum of Art, especially old Flemish, Dutch and Spanish masters. A large private collection of modern French art has been incorporated into the museum, mainly very important paintings by Matisse. A writer once said that all Danish culture came from beer, and the Ny Carlsberg Glyptotek has indeed been built and is conserved and extended with the funds provided by a brewery. The more beer the sensitive and light-hearted Danes drink, the larger will be the number of art treasures they will be able to collect. Their collection of ancient Roman and Greek portrait busts is unique in Europe, and their Gauguins, particularly those of his Breton period, are numerous and outstanding. Gauguin was married to a Danish lady, Mette Gade, before he embarked on his adventurous life in Martinique and Tahiti, and his two sons still live in the North, one in Oslo as a painter, and the other in Copenhagen as a sculptor for the famous Copenhagen china factory.

The "Den Polykrome" group was just holding an exhibition in the Academy, and one was able to assess the tendencies and trends of modern Danish painting. They seem to be colouristic in the main and follow the steps of the Swede Carl Isacson who has lived in Denmark for a long time and who, in his turn, was inspired by Cézanne; others are Rude, Hoest, etc. There are some very gifted young artists (H. M. Lemche, Leif Rydeng, Valdemar Petersen) with a refined lyrical approach to art, that of the Norwegians being dramatic and that of the Swedes primitive and narrative.

On my way from Copenhagen to Esbjerg over the ferries and bridges, which join the individual islands of this little empire I turned the pages of a book which has been just published in Copenhagen, on the occasion of the fourth Centenary of Tycho de Brahe, the Danish astronomer. At the sight of the constellations I realized the infinite variety of life, and was filled with gratitude for the feeling of spiritual adventure which is always connected for me with the North and which the years of unrest have failed to kill in my heart.

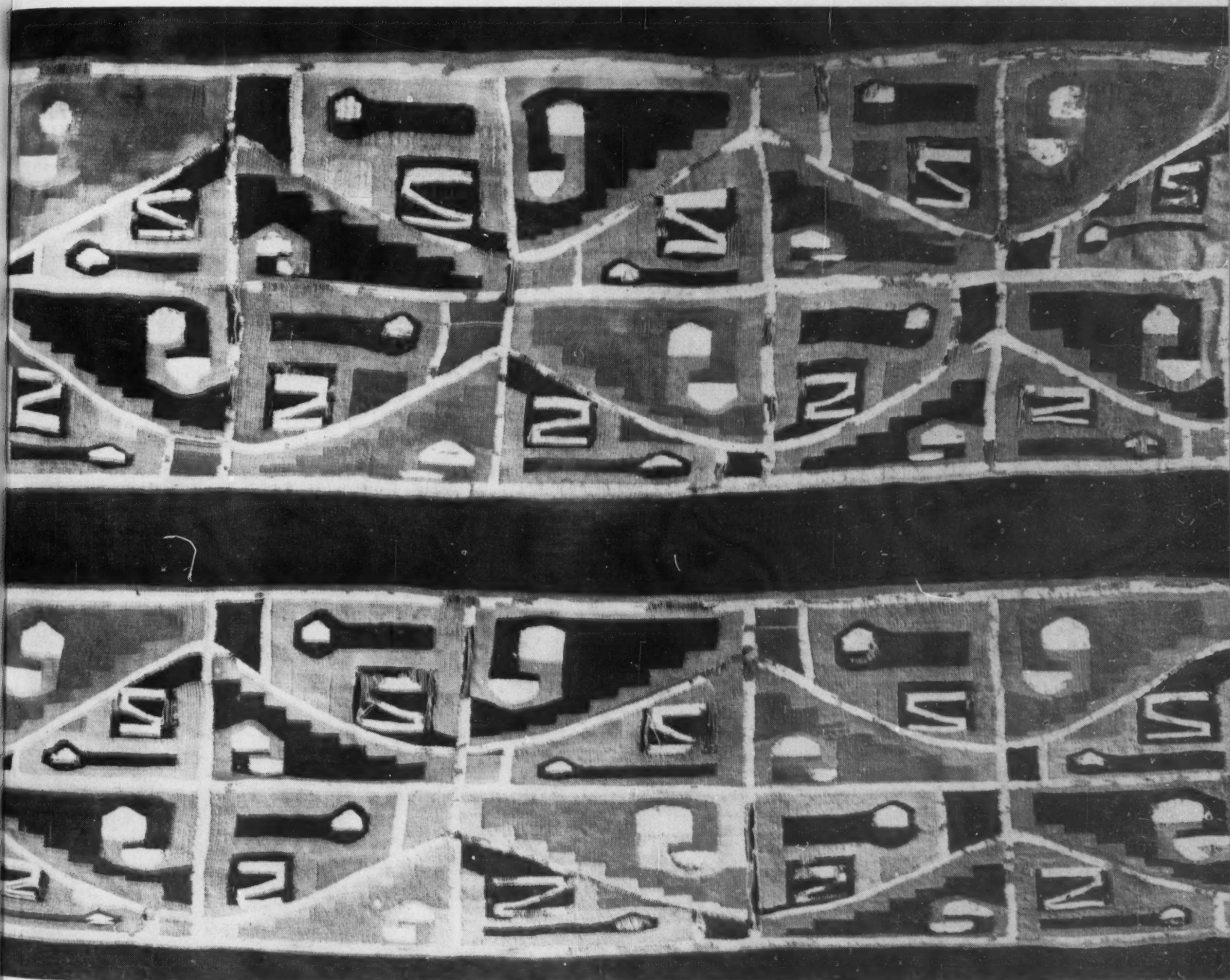
TEXTILE PANORAMA

A display of rare fabrics of past ages together with a galaxy of contemporary weaves and patterns, has been assembled at the Museum of the Rhode Island School of Design. The Exhibition is of such importance to Rhode Island that it was planned from the beginning to show it for six weeks so that everyone would have an adequate opportunity to see it several times and to study its many aspects. Technicians will look at it analytically from the point of view of threads, weaves, dyes, and methods of manufacture; designers from the point of view of patterns, intrinsic or applied; students of history will find reflections of the social characteristics of civilizations, including our own; while the rest of us, who are not specialists, will feast our eyes and spirit on the extraordinary beauty which mankind is revealed to have produced by weaving threads together in innumerable combinations of texture and color.

The great majority of ancient textiles have, of course, disintegrated and have long since disappeared. Interestingly enough

their survival has depended as much on dryness as anything else, so that we have recovered examples of really ancient weaves only in desert lands like Egypt and Peru, whose dry air and waterless sands have arrested the normal forces of decay. The earliest textiles in the exhibition are, therefore, from these sources, especially from desert tombs where they survived as wrappings and clothing on the bodies of the dead.

No ancient Egyptian textiles are shown, but from the period of the Copts (III to VIII centuries) rich and colorful clothing fragments, preserved as dry as dust, have been rescued in modern times from various Egyptian cemeteries and tombs. Thus also we know and exhibit something of the ancient weaves from the Near East and from pre-Columbian Peru. From Peru, dating back centuries before the Inca Empire was founded, have been recovered many wrappings like the magnificent XIX century Tiahuanacan poncho (from the Museum's collections), which prove that the textile arts of this region were equal to the finest in the



PERUVIAN PONCHO, IX CENTURY, OF TAPESTRY WOVEN IN UNDYED AND COLORED WOOL. FROM THE COLLECTION OF THE MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN.

DESIGN: March, 1947/7



ABOVE: ITALIAN BROCADE, XV CENTURY, VOTIVE PANEL REPRESENTING THE VIRGIN BEFORE THE CHILD. IT IS WOVEN IN SILVER THREAD AND COLORED ON RED GROUND. LENT BY FRENCH & CO. TO MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN.

world over a period of many hundreds of years. Today many of these miraculously fresh and radiantly colored weavings and embroidered cloths are a matter of wonder and admiration to our technicians and designers, as well as to students of history and critics of art. We know but little of the religious and social meaning which motivated the curious designs and which determined the coloristic effects, but we feel the impact of these people, and something of their character and vitality from these intricate, various, and orderly construction of extended thread which they produced.

Survivals from the ancient past confront us, and the exhibition offers rich opportunity to study famous fragments of weaves from various mysterious times and places.

In one section, decorated by great panels of Louis XIV embroidery from French and Company of New York, is hung the Museum's chief textile treasure, a large hanging of amethyst Venetian velvet of the XIV century, whose background is voided to create a fluid Eastern pattern of leaping deer and crouching lions. Also from our collection, but of a date two centuries later, is drawn the Greek dalmatic and stole of figured silk brocade, one of three rare vestments for the Greek orthodox church which were acquired for the Museum in 1928.

Visitors will find that nearly every textile, is labelled with information relating to its type of weave. By referring to the two bays at the entrance of the exhibition they may learn, through enlargements of twelve basic weaves, something about the variations of cause and effect which the weaver has at his command. He may then observe the loom which our bays and parterres so luxuriantly offer him. Also included in this introductory section are four maps, from the Brooklyn Museum, showing ancient and modern sources and trade routes for silk, wool, cotton and flax, the basic fibers which, up until the age of synthetic thread, have been depended on for men's fabrics.

The final bays of the historic display are devoted to various special techniques of surface decoration for textiles, to notable printed fabrics, to embroideries, to tie and dye work and to shines. Wood blocks for printing are shown and, near the beautiful Toiles de Jouy is the Museum's original pen and ink drawing for a French toile revealing in its legends and figures the following subject:

"L'Amour fait passer le Temps
Le Temps fait passer l'Amour
L'Amitie ne craint du Temps."

BELOW: A MODERN TEXTILE BY DAN COOPER.

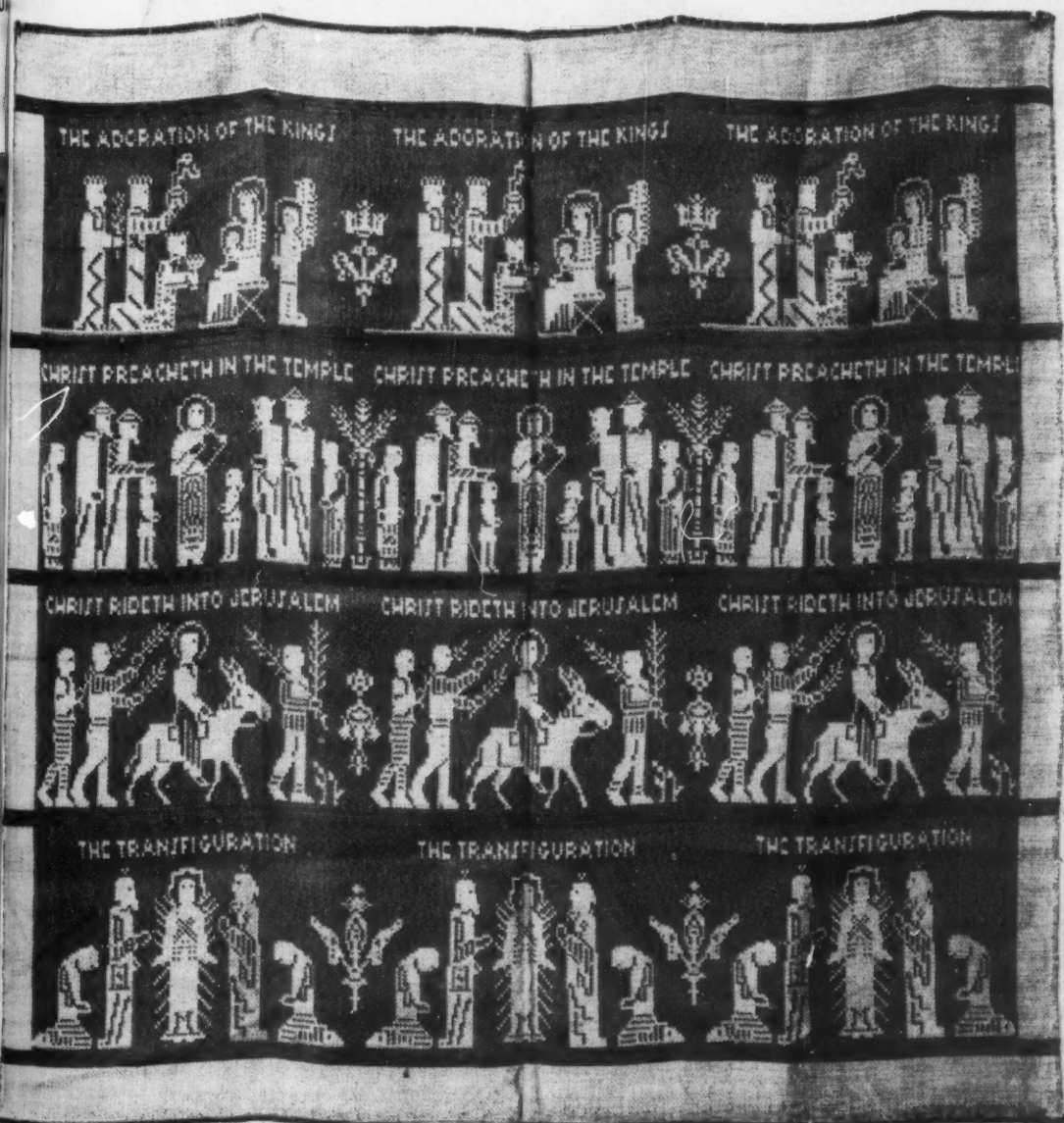




A FRENCH WOODBLOCK PRINT BY WETTER FRERES, XVIII CENTURY. RHODE ISLAND SCHOOL OF DESIGN



ITALIAN VOIDED VELVET OF RUBY COLOR, XIV CENTURY, RHODE ISLAND SCHOOL OF DESIGN



LEFT: CONTEMPORARY SWEDISH WALLHANGING OF LINEN GOLD WOVEN BY ELSA-MARIA GUILBERG AFTER DESIGN BY M. ALZELIUS. IT SHOWS THE ADORATION OF THE KINGS. RHODE ISLAND SCHOOL OF DESIGN.

ARTHUR E. BAGGS

DISTINGUISHED AMERICAN CERAMIST

CARLTON ATHERTON
Ohio State University
Columbus, Ohio

The field of Ceramic Art has suffered a severe loss in the death of Arthur E. Baggs, world renowned potter and ceramic authority. The love, the great respect with which all his students and colleagues think of him are a living testament of his ability as an effective teacher.

Born in Alfred, New York, October 27, 1886, Arthur Baggs grew to manhood in the home of his parents, Vernon Andre and Mary (Green) Baggs. He was married to Helen Dorothy French of Lynn, Massachusetts, who died in 1919, leaving two children, Hartwell French Baggs, who died in childhood, and Arthur Eugene Baggs, Jr. Some time later he married Laura Esther Trowbridge of Adams Center, New York, and to them was born a daughter, Mary Trowbridge Baggs.

Mr. Baggs' college training was under Dr. Charles F. Binns, who was the father of American ceramic art. From this association was developed a keen interest in the unique properties, the inherent qualities and infinite possibilities of clay as a medium of expression. To quote his own words, "From him I got my initial enthusiasm about ceramics as an interesting job. I have not changed my mind after many years—it is still exciting, occasionally discouraging, but first rate fun."

At the age of nineteen and while still a student at Alfred, he took his first job in Marblehead, Massachusetts with a Dr. Hall who was experimenting with what was later to be known as occupational therapy. Out of this grew a shop which Mr. Baggs later owned and called the Marblehead Potteries. The line of ware which was produced for sale was not only far superior in ceramic excellence and beauty to other such pottery of that time, but even now can hold its own with present day products. For several years this pottery was produced in the summers while the winters were given to further study at the Art Student's League and Alfred, to teaching at the Ethical Culture School and the School of Liberal Arts and Design in New York. From 1925 until 1928 he was associated with Guy Cowan in the Cowan Pottery Studios at Rocky River, Ohio.

The Ohio State University created its Ceramic Art Division of the Fine Arts Department, now the School of Fine and Applied Arts. Mr. Baggs was elected to head this division and continued in this position until his death. His most cherished project there, the installation of a pilot plant to be used as a testing ground for commercial ideas and give the students industrial experience was not quite completed, but he had the satisfaction of seeing at least part of this shop in operation. At the University he was loved and admired by students and colleagues for his gentleness and understanding, the generosity with which he willingly gave his time and attention to the smallest problem, the little but endearing frailties which were a source of amusement to students and staff alike, but perhaps most of all for his great modesty and humility, his integrity and loftiness of purpose. An example of this modesty can be seen in a letter of acceptance to act as



A COOKIE JAR OF SALT GLAZED STONEWARE SHOWING THE EXTREME SIMPLICITY AND FINE DESIGN WHICH CHARACTERIZES THE WORK OF ARTHUR BAGGS. THIS PIECE IS OWNED BY THE SYRACUSE MUSEUM OF FINE ARTS.

chairman for a jury of awards. In reply to a request for some biographical data he said, "All my life I have been thoroughly interested in good, honest ceramic art, have some knowledge of its design and technology and a strong wish to help in the general improvement of American products."

The excellence of his pottery has received international recognition through awards at all the leading ceramic exhibitions. Examples of his work are to be seen in the Metropolitan Museum of Art, the Boston Museum of Fine Arts, the Syracuse Museum of Art, the Columbus Gallery of Fine Arts and others. He was given the Binns medal for outstanding achievement, made a Fellow of the American Ceramic Society and a member of Keramos. His own University at Alfred conferred upon him the honorary L. H. D. degree, the highest form of recognition in its power.

The loss of Arthur Baggs seems tragic and untimely, but his work is not finished. It will live on through those who have been imbued with his sincerity and honesty, his humble attitude toward materials, the youthful feeling for experiment, for the investigation of every lurking possibility and his untiring zest in the development of these possibilities. His example has inspired and will continue to inspire his ceramic progeny to carry on the honest practices and strive to achieve those things for which he stood.

POTTERY

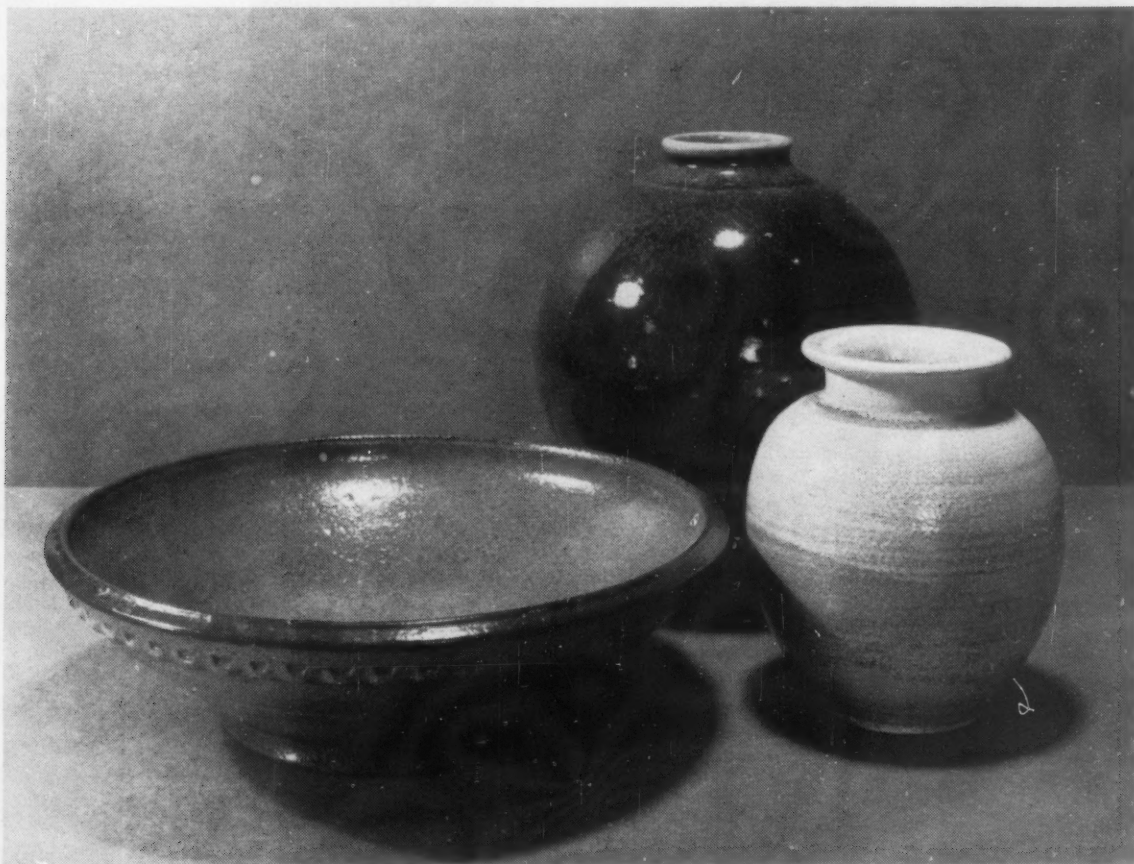
by

ARTHUR E. BAGGS

A well-known American ceramist and late head of the Ceramic Arts Department School of Fine Arts, Ohio State University.



THESE THREE PIECES BY ARTHUR BAGGS ARE FINISHED WITH TRANSMUTATION GLAZES RANGING FROM GRAPE AND CRUSHED RASPBERRY COLOR TO OXBLOOD RED.



THREE CERAMIC PIECES TYPICAL OF THE WORK OF ARTHUR BAGGS. THE LARGE SALT GLAZED STONEWARE BOWL IS OF GREENISH COLOR. THE SPHERICAL JAR IS COPPER RED WHILE THE PORCELAIN VASE IS APRICOT PINK FLECKED WITH GOLD.

DESIGN: March, 1947/11



The Crafts class works in a variety of materials



Useful projects are completed by the Handicraft group

Art

OUT-OF-DOORS

By Lydia S. Huntington

For six weeks each Summer the cool studios, the lawns and shady porches of the Munson-Williams-Proctor Institute are busy places. Summer Classes are held in the direction of Harris L. Palmer and William C. Palmer. The classes average an enrollment of over two hundred boys and girls who work in clay, paper, wool and wood.

There are no class assignments in these "vacation" classes. Each child selects his subject under the guidance of the teachers, learns to express himself in that subject. Because each youngster is a potential artist, these teachers encourage exploration in all arts, experimentation with different mediums. The only one "must" in the vacation-free classes — all must be the children's own ideas expressed in the way they feel it. The visual results of these Summer Classes show that vacation can be well spent and still be fun.



The Beginner's Weaving class uses many different looms



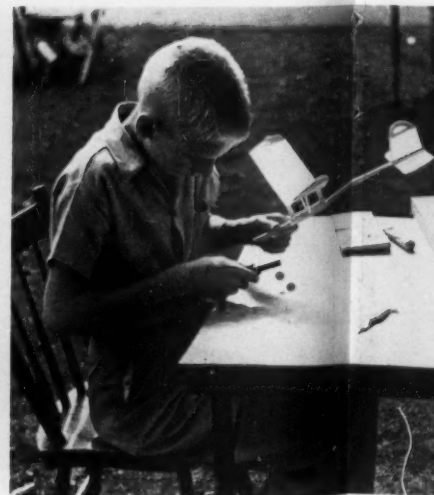
Tapestry Weavers create "paintings in wool from their designs



Boys and girls express vivid imaginations in their paintings



Ceramic and Sculpture students model useful and decorative pieces

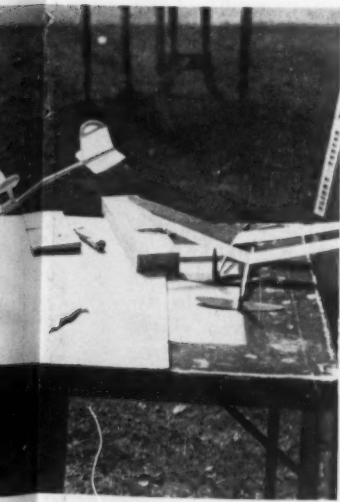


Each boy in the model Airplane class constructs a model

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F-
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gton

weeks each Summer,
studios, the broad
shady porches of
Williams-Proctor Insti-
tute busy places. Here
classes are held under
direction of Harris K. Prior
and M. C. Palmer. These
classes average an enrollment
of two hundred boys and
work in clay, paint,
wood.

In no class assignments
or "vacation" classes, each
child selects his subject and
receives the guidance of trained
teachers who learn to express him-
self on his subject. Believing
that every youngster is a poten-
tial artist, these teachers en-
courage exploration in all the
art mediums with many
materials. There is
a "must" in these tui-
torial classes — all ideas
are the children's own and
they are free in the way the chil-
dren express them. The visual results
of the Summer Classes prove
that time can be well spent
in fun.



plane class constructs an entire plane



TONY CHASE PAINTS IN THE NURSERY SCHOOL OF THE COLLEGE ELEMENTARY SCHOOL, CENTRAL WASHINGTON, COLLEGE OF EDUCATION, ELLENSBURG, WASHINGTON, MRS. RUTH WOODS, TEACHER

PHOTOGRAPH BY MARY SIMPSON

See article on page 14



THAT FIRST SPRING FLOWER

You may make a miniature flower arrangement with it.

By HAZEL WILLIS
Assoc. Prof. of Design
Ohio University
Athens, Ohio

What to do with that first violet, or perhaps it's a buttercup? You can't let it wither, but all your vases are too large, it will look lost. Well why not make a miniature arrangement? Let's see, there are pill bottles, caster coasters, sea shells, old umbrella tips, even a thimble, plastic bottle tops or small can covers that will hold water. Next you will want to dramatize it. It isn't very large you know. Perhaps you have a scrap of colored paper or foil that matches the flower or the foliage, cut it to echo the base shape and take a second color or white or a piece of paper lace doily, being careful to make an interesting space between the two diameters. Now for a bit of green; you don't have to use the natural leaf that belongs to the flower; sometimes a tiny twig of evergreen will give a nice difference in texture or it will make the best possible support for a pansy, they are always hard to arrange. Sometimes tall grasses, lacy asparagus or even chives make an interesting contrast. If you have a pill bottle, put a drop of glue on your pocket mirror or a small tile and put the bottle on and let it set. A glass marble or tiny figurine will make a clever addition to the arrangement. Put the flower in place and use a medicine dropper to fill with water. Make a game of it and you will be surprised how clever you can be with small things. It is a lovely touch on any small table or shelf, and your first spring flower is fresh for everyone to see.

A MODEL COMMUNITY ART PROJECT

THE ARTIST'S BARN—FILLMORE, CALIFORNIA



How art may serve a community well, becoming an integral part of its everyday life, has been proven by Lawrence and Mildred Hinckley of California. Recently they celebrated the 10th Anniversary of their venture in bringing art to Mr. Hinckley's native town, Fillmore. This typical, small American community which, most typically, had no art education facilities for the general public some ten years ago. Then The Artist's Barn came into existence through the foresight and actual manual effort of this man and his wife, along with the hearty cooperation and moral support of other prominent West Coast artists. To this community art project others may turn for a sound model in setting up similar types of projects in other parts of our country.

Today, throughout America, the need for art serving every community better is just as great as ever before. But far greater, than ever before, is the number of artists, educators and civic minded people who are determined to see that art serves each citizen well by bettering his aesthetic life and improving his living environment. This constitutes a major advancement in art that cannot be accomplished over night. However, by gradually establishing more and more community art projects, no matter how small or large, we can be assured of the ultimate success of the arts in helping build a finer nation.

Mr. Hinckley writes, "We are comparatively small but if there were 10,000 similar projects in this country started now, there would be an art renaissance in America that would make the old Italians turn green with envy." This man's assurance is established on practical experience gained through pioneering in his field and should provide the necessary stimulus to others for going ahead and launching such educational facilities in their own localities.

The Artists' Barn was reviewed in an excellent article by George Biddle in the August-September, 1941 issue of the *MAGAZINE OF ART*. It was written on the occasion of the Hinckley's celebrating the 5th Anniversary of their venture. The fact that this review is still most timely gives added significance to the soundness of their approach in getting art to people—people of varied interests and walks of life.

Lawrence Hinckley was born in Fillmore in 1900. He worked his way through the Otis Art Institute of Los Angeles and upon graduation returned to his home town where he married Mildred Coombs in 1936. In planning the future he saw wisdom in staying in Fillmore and bringing art to his fellow citizens; thus affording himself the opportunity to live and work as he preferred.

The old dilapidated red-wood barn on the family property became the plant. With this, \$600.00 in savings and a \$400.00 loan, Mr. and Mrs. Hinckley got the Artists' Barn under way. The two of them did the planning and manual work themselves, except for a lend hand of other men in the family who came to the rescue in coping with the heavier tasks in construction. The work

was started on Labor Day, 1936, and the first exhibition held that November. Jessie and Cornelius Botke, Robert Clunie, Douglas Shively and Mr. Hinckley were the first artists to be presented to Fillmore citizens.

The first two years were difficult because sales on the paintings and crafts they offered were not too great as might be expected in any typical town where art had never been given much thought before. Had they been willing to sell work of lesser, higher caliber and quality the going might have been easier, but they were determined not to compromise and have their venture degenerate into another "gift shoppe" offering inferior merchandise labeled "art," which takes with many people lacking discrimination in "quality." They had decided to bring art education to their fellow citizens and they were not changing their direction and selling out to mediocrity.

Gradually, through offering fine exhibitions, an outstanding lecture series, and by displaying their good citizenship in understanding and appreciating their neighbors and wishing to help them in gaining a more healthy awareness in art, the Hinckley's project has grown until it has become one of the major interests and pride of the town's people and others in outlying sections.

Now people come for miles around to buy original works of art to enhance their homes, or to hear a lecture to stimulate their own creative thinking. Throughout the year buses bring school children from the surrounding countryside to see exhibitions. The lecture series, embracing the allied arts also, is one of the most popular activities of the region. Membership has had to be limited due to the limitations of space.

Mr. Hinckley has not become an art dealer, he has remained a painter. This he has accomplished by closing the "barn door" during the summer months and on Saturdays.

Ceramics have become a major interest and highly remunerative activity with both Mr. and Mrs. Hinckley lately. The demand for their work in this medium is staggering, but certainly, most heartening to learn about. With the growth of community interest, so, the Barn has been expanded and boasts an addition unique in its impromptu wall decorations by Millard Sheets, Conrad Buff, Mildred Bryant Brooks and a score of other famous artists. This addition is of prefabricated construction. A lecture by Alfred Noyes, famous British Poet, culminated a series of outstanding events marking the recent 10th Anniversary.

The war caused a temporary curtailment of the Barn's activities with Mr. Hinckley away doing supervisory work in educational charts for the Air Forces. But now, once again, it is open bidding all Fillmore citizens to come and renew acquaintance with the arts and the artists.

Here is evidence of more artists who have recognized one of the important and true needs of the artists in society and are devoting themselves both happily and profitably while performing that need. What is this need? To have artists realize that the people in every American community need better art education facilities and will welcome and patronize those artists who live and work among them in building the finer community, that is, providing these artists live and work as a part of the community and do not remain an isolated group. To be a significant part of the community means bringing all people a tangible, practical and healthy concept of art through discussions and lectures, offering them the opportunity to see art in the making, encouraging them to participate in some phase of art themselves as recreation and education, and showing them exhibitions of superior work to develop their discrimination.

This is the status of art in Fillmore today. What is the status of art in most typical American communities? Does the Artists' Barn not suggest what is possible for all communities in this kind of education for now?

SCALAMANDRE'S

Educational Exhibition

On the Cover of This Number Is a Dramatic Photograph Showing Scalamandre Silks in Process of Being Produced in the Mill.

By DOROTHY GRAFLY

Tiring of engineering ten years ago Scalamandre started to operate a hand loom. In a few years he was working 12 looms, and had an established business. Today his 200 looms are so mounted that they equal or better the work turned out in Italy, France and Spain.

In order to acquaint students and the public with what is possible in the manufacture of fine fabrics, Scalamandre has organized two circulating exhibitions. The display at the Art Alliance demonstrates effectively two phases of modern fabric design. One phase draws upon contemporary art for its motifs; the other so manipulates the patterns of yesterday that they provide a fresh decor for today.

One of the most effective and versatile of the designs derived from modern art is based on a familiar di Chirico theme of bierge and white horses and Greek ruins on pink sand against blue sea and sky. In the original canvas half of a Greek temple appears at one edge of the composition; part of a rock formation at the other, with the two horses between. By inverting and repeating this pattern it is possible to create a vividly pictorial textile design. In fact Scalamandre commissioned the painting with such fabric adaptation in mind. Where, in the original di Chirico, half a temple is balanced by half a rock, these forms, by virtue of inversion and repetition, become whole central motifs. This change, however, is less challenging than the complete emotional about face that follows a change in the original colors. In the Art Alliance gallery the di Chirico painting is displayed with two different textile versions of the pattern motif. In one the original color range is maintained; while in the other the design is keyed down from a lively, active effect to a subdued blending of browns and greens admirably suited to a quiet interior. Thus, through change of color alone the same pattern accomplished two opposite purposes. In its vivid phase it is self-assertive, and may be used to good effect in the decoration of a large room where distances demand a more striking design. The pink, blue, white and bierge of the original di Chirico are admirably simulated, even heightened in sparkle. In its demur adaptation of woodsy greens and browns it induces a sense of restfulness, issues no design challenge, and blends with its surroundings.

Another pattern has been derived from an anonymous student's painting of a landscape. In adapting this composition Scalamandre has not inverted the design, but has split it; using the entire landscape as central motif and flanking it at either side by two halves of the same.

It is interesting to note that in the faithful color reproduction of the di Chirico, and in that of the landscape pigments are more

brilliant in terms of fabric than in terms of paint. The textile landscape, in fact, preserves and accentuates a plastic gouache quality. Because of this it is especially suited to use as a wall covering, and as such is comparable to the scenic wallpaper so favored by our forebearers.

When the war removed silk from the market and made it impossible to produce damasks Scalamandre turned to silk screen hand printing as a substitute. As a result he is showing a succession of designs that, while based on old patterns, acquire modern flavor through change of color and design scale.

An example of this trend may be found in a pomegrante design copied from a 17th century Italian brocaded silk. A bold design was requested, so the original floral was blown up four times and hand printed in a green and brown on a light cream background.

In adapting old patterns Scalamandre has discovered that strong colors on a light background work in well with modern interiors. Clients, he finds, tire quickly of bold modern geometric patterns, but are able to live indefinitely with design derivatives of 17th century textiles.

As source material for his work he has built up a large collection of old fabrics from which he may select patterns suitable for almost any purpose, whether the problem be that of creating a decor for a modern home, a hotel, a steamship, or an historical restoration. In many instances the same pattern, differently treated for color and scale, may be used for each.

Scalamandre fabrics have many uses ranging from wall hangings to upholstery, and in at least one instance were used by a decorator not only to create the color scheme for a house, but also to clothe the people who lived in it, thus carrying to the nth degree Scalamandre's own contention that there should be throughout complete congruity of color and design.

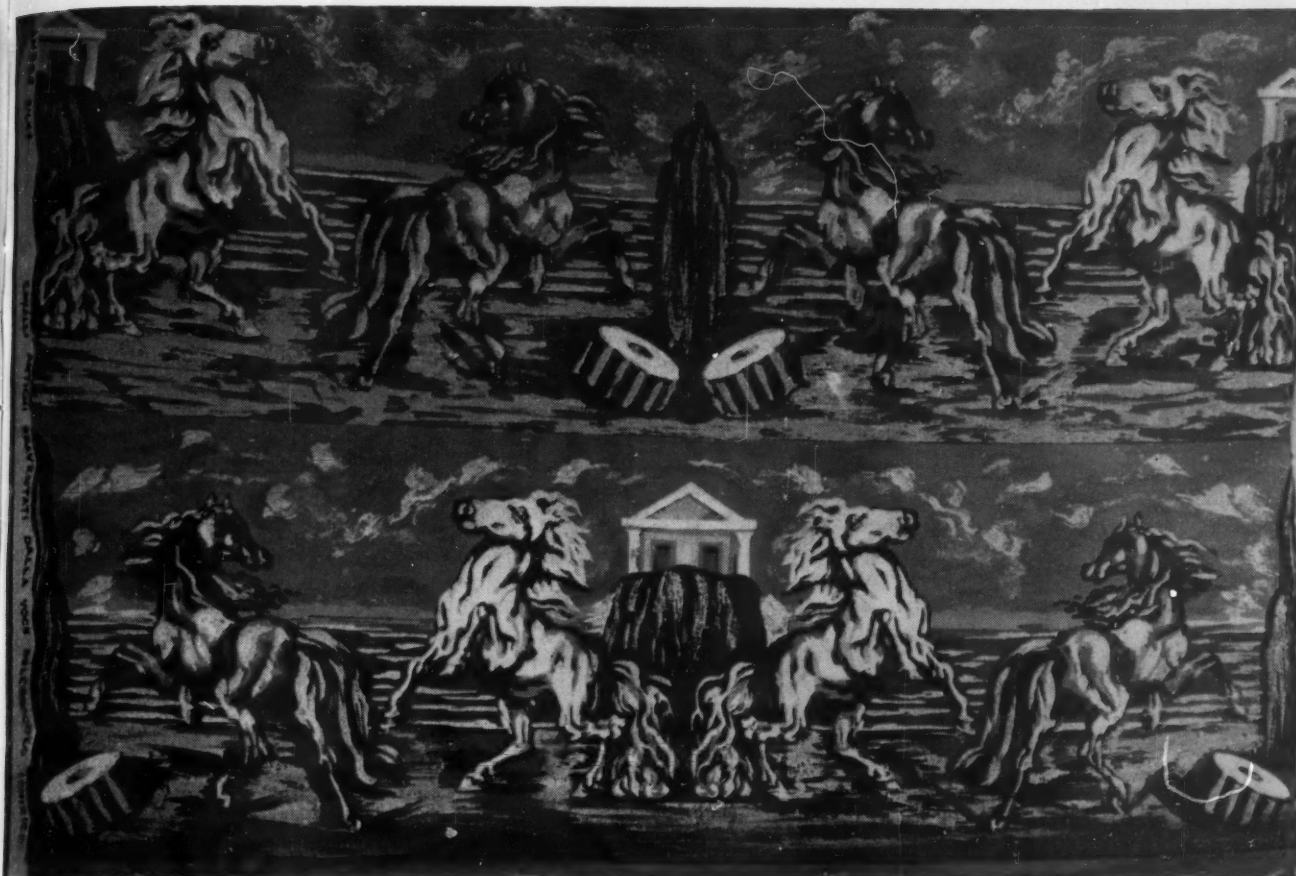
The Art Alliance exhibition, while featuring the modern aspect of the more traditional designs, also touches upon historical restorations. In this category is a green damask copied from an early 19th century pattern and used for wall covering and draperies in the Green Room of the White House. Interesting, also is a cotton printed copy of an old linen resist pattern featured by Scalamandre in the restoration of Penn's home in Pennsbury, Pennsylvania. The original of this pattern taken from the old Hewlett House, Woodbury, Long Island, is in the Metropolitan Museum. Thus do the Scalamandres draw with equal success upon museum pieces and the studios of living artists.

Their most recent undertaking is the production of all the damask for Jefferson's home, Monticello. For this they are using a Louis XVI pattern on a pale blue background with gray and cream figures.

Also featured in the exhibition are two original designs by the youngest of the Scalamandres, Adriana, age 13, who has been designing for fabrics since she was 11. One of her earliest efforts is an effective pattern of horses and verdure in fresh modern colors; while another, in more subdued color range, is based on deer and foliage motifs. Both patterns have a gay, young quality that is entirely charming.

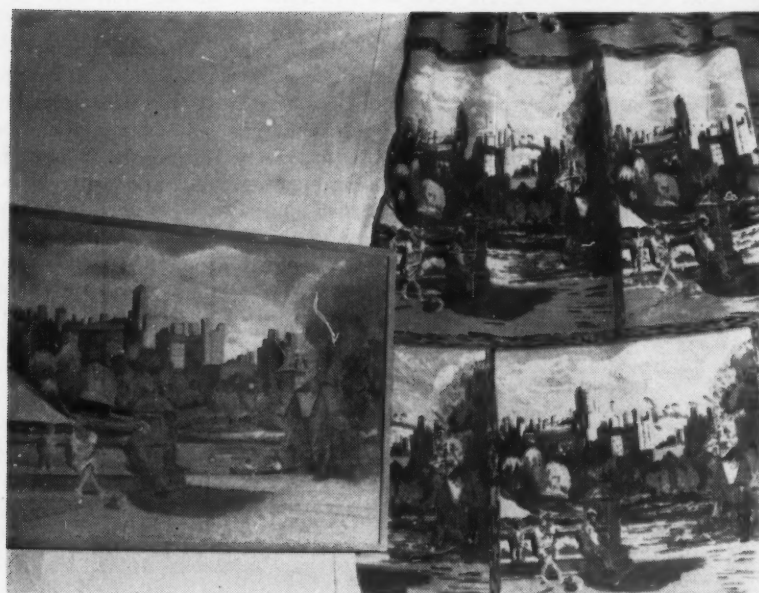
The traveling show includes prints on cotton and silk, silk damasks, lampas, silk bourette taffetas, photographs of installations in historic houses and of various weaving processes.

Scalamandre Pictorial Fabrics



ABOVE: AN ORIGINAL PAINTING BY DI CHIRICO, THROUGH COMBINATION, INVERSION, AND REPETITION IS TRANSLATED BY SCALAMANDRE INTO A CONTINUOUS PICTORIAL DESIGN FOR PICTORIAL HANGINGS

RIGHT: THIS OIL PAINTING ENTITLED, "ANCIENT HORSES FRIGHTENED BY THE VOICE OF THE ORACLE," BY GIORGIO DE CHIRICO, THE RENOWNED CONTEMPORARY ITALIAN PAINTER, WAS USED AND ADAPTED TO PRODUCE THE PICTORIAL FABRIC SHOWN ABOVE.



LEFT: AN ANONYMOUS PAINTING OF A LANDSCAPE TRANSLATED INTO DESIGN TERMS FOR A SCALAMANDRE PICTORIAL FABRIC SHOWN BESIDE IT IN THE SAME ILLUSTRATION.

Education

FOR A NEW PROFESSION

Why, it may be asked, does the Industrial Designer set himself apart in the production world from the machine designer or the mechanical engineer himself? After all, the product in question in nearly any case must pass through the practical hands of either of these latter functionaries if it is to meet the requirements of mass production. The creation of good design, however, is not alone a case of mechanical measures. The salesman who must sell the product; the advertising agency which publicizes it and even the ultimate purchaser who will buy it all have fairly definite ideas as to how it should look, how it should be packaged and into what price bracket it should fall. These are subtle distinctions quite aside from the realm of mechanical engineering, or, for that matter, pure aesthetics, but which profoundly affect production design. There are many ways to design anything, but there are comparatively few individuals who can adequately appraise all factors involved—practical, “appearance,” and consumer factors—and then come out with the solution best suited from all angles; a solution which is **good** design where any other solution is **less** good. It is this vital middle man position which the Industrial Designer holds today. He must be aware of many angles, always present, which his own particular ability can weld into a “right” result.

Training in handling the many angles presented by even the simplest problem connotes previous primary experience on the student's part in certain fundamentals. That is why Industrial Design at “Cal Tech” is necessarily presented as a graduate professional course. An educational background in mechanical engineering, or architecture, accompanied by certain requisite skills in art, forms the ideal foundation for the student entering the Industrial Design field. The Industrial Design training provides him with a varied series of problems and techniques. As a matured graduate student, he can apply his fundamentals with a far broader point of view in dealing with the inevitable psychological, material and economic aspects always involved.

The two year course is planned around a series of creative design problems beginning with a two dimensional problem on paper such as labels or an advertising poster and progressing on to design problems in wood, ceramics, glass, plastics, die casting and sheet metal. Second year work consists of more complex problems involving many combinations of materials in the fields of heating, ventilating, lighting, interior and exhibition layouts, and is climaxed by a thesis problem of the student's own selection to be very thoroughly developed from the first market survey through a final working model.

The basic approach to any design problem is introduced at the very beginning and stressed over and over again in each problem, as follows:

- 1) Careful study and analysis of the problem at hand
- 2) Fundamental research, including materials
- 3) Market and consumer research
- 4) Preliminary design
- 5) Engineering layouts
- 6) Final presentation color renderings
- 7) Full scale model, where possible
- 8) Cost estimates
- 9) Seminar presentation to a jury of experts

By **HARRY R. GREENE**
Lecturer, Industrial Design Section
California Institute of Technology; Partner
Industrial Design Associates, Pasadena

Coordinated with the work in each design problem the student simultaneously receives instruction in other phases such as the physical characteristics, the production aspects, aesthetic possibilities and relative costs of the materials being utilized. Historic art, studied concurrently, gives him a rich background against which to create for today. Merchandising problems, business aspects and current design trends are also studied in conjunction with the problems. For example during the development of a wood frame chair problem, the physical properties of various woods, structural joints, lamination techniques, relative costs and surface finishes as well as a study of various cushioning and covering materials are taken up in the non metallic materials course. Mass production methods in furniture manufacture are studied and an actual full scale model is fabricated in the Section's fully equipped shop. This model is finally rated by a group of experts for comfort, buyer appeal, strength, and relative cost. Visits are also made to one or more local furniture retailing establishments as additional background for the problem.

The two year graduate course in Industrial Design gives the student the opportunity to devote full time to this study, to gather a considered perspective view of the profession's many sides which might take years to amass in industry itself, or in the employ of other designers.

It is a program which is keeping close pace with the rising tide of sorely needed, modern products flowing into our markets. There are few facets of the complex business of design for production which the program does not examine. Collaboration with industry itself is constantly maintained in current problems not only through field trips into factories of the area which are actually producing products similar to those on the Section's drawing boards, but also by participation of experts from those factories in seminars where the student's solutions are analyzed critically. In addition, consultants are being drawn in frequently from the fields of advertising, merchandising, photography and other subjects as needed for a rounded picture.

Industrial Design, relative to consumer products, has come to mean design for mass production with particular emphasis on consumer needs and appearance. As a recent arrival among professions, it has, in fact, only been legally recognized since 1944. Instead of arising during the Industrial Revolution as one might think, it was actually not until 1919 that Industrial Design was born.

Another unique aspect of the Institute's entrance into the field of Industrial Design lies in the fact that actual design done in the Section is being carried out under the guidance and close supervision of practicing Industrial Designers of broad experience.

It is a successful combination, bringing into the classroom, as it does, a continuing active contact, through these designer-teachers, with the actual world of production.

If the Industrial Designer has arrived in the current world of post war production, as many signs definitely indicate, and if, having arrived, he is preparing to stay, there is good reason for consideration of just what makes an Industrial Designer. Much has been poured out in our advertising, press and periodicals on the features of modern Industrial Design, from stratosphere airliners to egg-beaters. The men responsible for these featured new products are often fortunate enough to bask in some of the reflected glamor of their creations. We know them by their reputations, by what they do. We know that they are prominent in a new profession that was unheard of less than a generation ago. Whence did it spring? How did these men get there? Can others learn to do it too?

These are good questions, from a post war viewpoint, when many of us are looking ahead to the inevitable increased production of the future. This production world has many sides. We are here concerned with design. Industrial Design, relative to consumer products, has come to mean design for mass production with particular emphasis on consumer needs and appearance. As a recent arrival among the professions, it has, in fact, only been legally recognized since 1944. Instead of arising during the Industrial Revolution as one might think, it was actually not until 1919 that Industrial Design was born. A progressive group of artists, architects and craftsmen at the Bauhaus in Weimar, Germany, made the first organized effort towards utilizing some of the aesthetic possibilities in new materials and mass production methods which resulted in the fabrication in quality of the first tubular furniture and modern lighting fixtures.

America did not feel the influence of this group to any extent until the middle twenties when a few manufacturers began to call in creative outsiders; artists, sculptors and stage designers, to help them improve the appearance of their products. From this phase, the profession developed rapidly and today we find a number from that original group as leaders in the profession, particularly those who were quick to learn manufacturing techniques and able to keep up with the latest materials; to respect practical production problems.

Of the pioneers, few if any had emerged from a background of real manufacturing and production experience. Those who have succeeded have done so because they were men of progressive vision, able to coordinate their creative ability and training in aesthetics with the very practical and mundane requirements of the manufacturer, engineer and merchandiser. It is well that they were able to achieve this combination because industry needs such abilities just as the building trade needs architects. The result is products of greater beauty and convenience, easier production and lesser costs to both producer and consumer.

As the Industrial Design profession was forged under stress of circumstances, growing rapidly in somewhat a "topsy" manner, we had, by the late thirties, the rather curious situation of a recognized new profession functioning in our midst without organization, with nebulous standards. Former commercial artists, sculptors, architects and stage designers, as we have said, comprised most of its personnel and few of them had ever paused long enough from their expanding labors to set down, for those who must eventually assist and follow them, just what it takes to make a good Industrial Designer. Harold Van Doren's book "Industrial Design" was first published in 1940 one of the earliest authoritative appraisals of the field. The same year saw publication of Walter Dorwin Teague's "Design This Day", another worthy effort by an excellent designer. But before their appearance the situation was, to a lesser degree, somewhat as incongruous as if the medical profession had progressed to the twentieth century without the existence of a medical association, let alone a good medical school.

While design education can be said to have existed earlier, it

was largely of the art school or craft variety. In 1937, however, the launching of the California Graduate School of Design in Pasadena marked the first establishment of a school to institute adequate training for Industrial Designers on a definitely professional level, comparable to similar schools of Architecture, Medicine, Engineering and Law. A pre-eminently successful experiment, The California Graduate School of Design was under the direction of Walter Baermann, a progressive educator and innovator in Industrial Design who brought his experience as a practicing designer into his teaching. Both Occidental College of Los Angeles and the California Institute of Technology lent facilities as well as faculty members and a very real interest.

With the approach of curtailment of activities due to impending war in 1941, the California Graduate School of Design was taken over by the California Institute of Technology, to become the Industrial Design Section of the Institute. The succeeding four years saw its continuance on a modest scale due to the inevitable distractions of the war and the Institute's all-out participation therein. In 1945, however, the Industrial Design Section emerged as one of the Institute's new contributions to a new post war world of realities.

Industrial Design at "Cal Tech" is logically presented as a two year professional course following completion of the prerequisite four year college training. There is a growing demand for its graduates, largely because good professional education in the field has not been previously available and the Institute is supplying a real need. Philip McConnell, Executive Secretary, of the Society of Industrial Designers in New York, has prepared a special bulletin on "Design Education" in which he says, "The mere fact that in the 22 firms which answered our questionnaire there were positions (available) for 66 trained designers is an indication that sufficient training is not available." As regards that training, McConnell further states, "An Industrial Designer's training must make him a specialist in forms and shapes and their historical development, an imaginative specialist in the psychological problems of the consumer and the consumer's relationship to the things he uses, and an expert on materials and processes of manufacturing. Any course of training which purports to prepare a student for a career as an Industrial Designer is seriously deficient if it does not equip (him) to work in each of the three branches of the field, and to synthesize them in his own practice." This is precisely what a suitable Industrial Design course does. The engineering and scientific background of the Institute is ideally favorable to a realistic approach to the necessary scientific and engineering requirements of this new subject. Here, engineering and research are important factors, not only for proper production and function, but in the allied fields of merchandising and consumer psychology.

As an Industrial Designer must be primarily a creator of new conceptions, the creative side of his education here is all important. The development of imagination and the inventive urge must be encouraged and freedom of expression fostered to whatever extent is compatible with the limitations imposed by the practical factors. Basic design exercises in pure line, color and form, together with the techniques or graphic presentation; drawing and rendering in various media, supplement problems in actual products drawn from the world of present day production and marketing. The student thus develops creativeness and facility of hand together with a sense of balance and discipline; the necessary tools of his profession. History of the art and design of past cultures is a vital part of the course; presented in the realization that design today is richer from appreciation by our moderns of the many influences which make up our common heritage.

In solving any Industrial Design problem, from "a safety-pin to a dining car," the designer must learn to correlate all the factors involved. Too often a new design may win plaudits as a thing of beauty presented in glowing colors in the portfolio, but when it comes to producing it, realistic shop foremen may shake their heads over its forbidding die costs, the inadequacy of the materials selected, or other difficulties not considered. Again, if designing kitchen equipment, it is pointless to complete a design without determining in advance the cooking habits of the housewives who it is hoped are going to buy the articles.

MURALS. AN EDUCATIONAL PROJECT

By MABEL PACHTER
Public Schools
Altoona, Pennsylvania

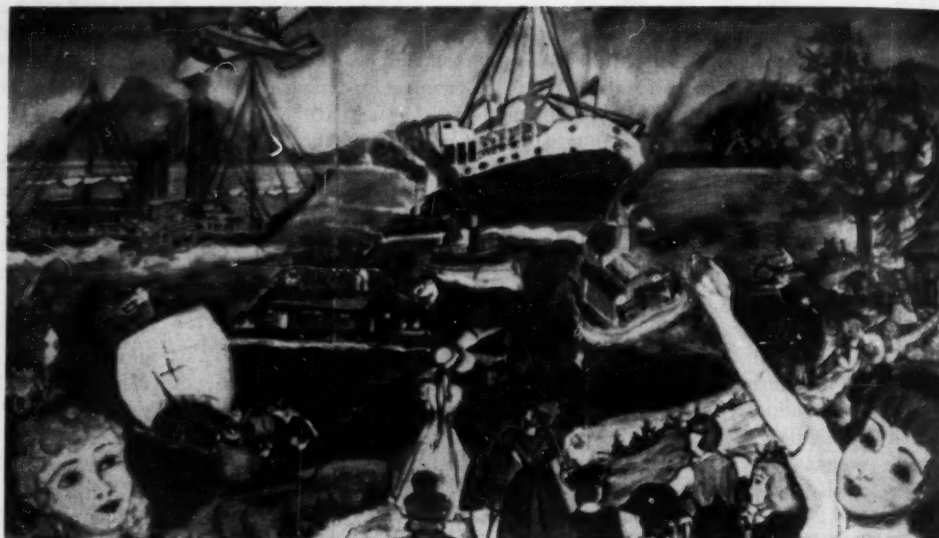
Since the children with whom I work are of the "gang-age" I capitalized on this and allowed their creativeness to express itself in art through the creation of large murals. In this way art was applied to the practical everyday problem of life as a 20th Century person would view it. Thus a large part of the history of transportation was summarized, for that which the child visualized strongly enough to be able to depict surely must have taken deep root within him.

Children show, as did their ancestors through the ages, interest in making and decorating articles which have practical appeal to them. They are interested in telling a story graphically. A desire to design things and to make things is growing ever stronger. Pupils of the upper bracket of this age group have the ability to criticize their own products. They have arrived at a period of development where they are ready for preliminary, practical application of their theories. Soon the pupils branched out to an integration and summarization involving many subjects and activities. The creative end of all this effort was their murals. The class was divided into groups by a time-line graph. Each group had a different era for which they were to do research. As an introduction to this work, activity was motivated by the showing of a series of strip film on the evolution of transportation on land, air, and water. They expressed their manifold interests and experiences in the evolution of transportation by making model boats, planes, cardboard stage-coaches, covered wagons, wheel-barrows, bicycles from pipestem cleaners, etc. Finally, tiring of building things, they decided to bring in all the different means of toy transportation they could find.

Each student's energy was clothed with his own personality. One group decided that they would like to make up a play for the class puppets. This idea spread like wildfire. Soon there were three plays, one about the Pony Express, a colonial one for which the back of the stage-coach was removed to enable the puppet to enter or get out of it, and one showing the use of the burro. This last play had as its setting, Mexico.

Since experience should be such that the dynamic elements of the life of the individual or group form new patterns of experience evolved out of the old ones, the pupils also worked out to their satisfaction and enjoyment such activities as "radio Quiz" with toy cardboard microphones and toy cash registers.

The students had a sensitive understanding of how people work, think, and enjoy the various means of travel and transpor-



TRANSPORTATION by Water



TRANSPORTATION by Land. Both Murals made by Public School Children, Altoona, Penna.

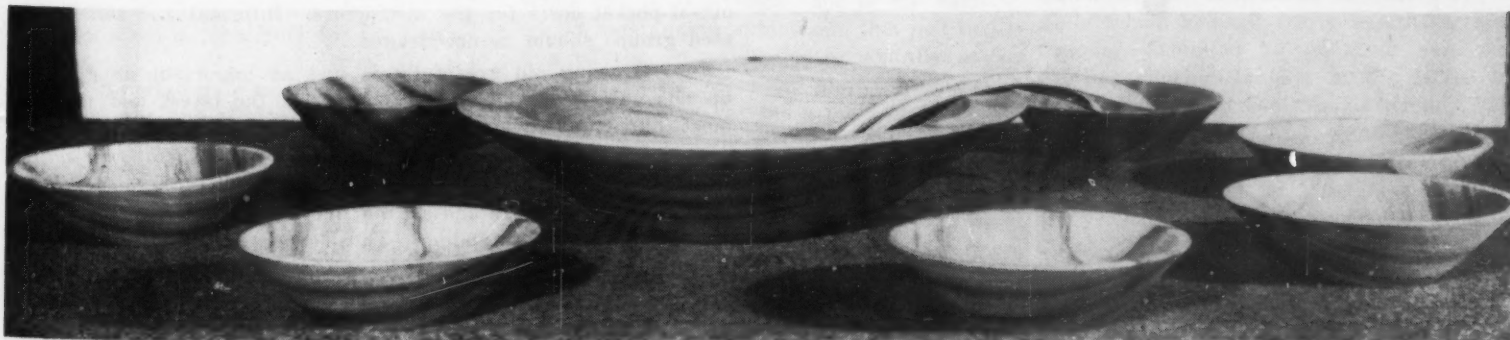
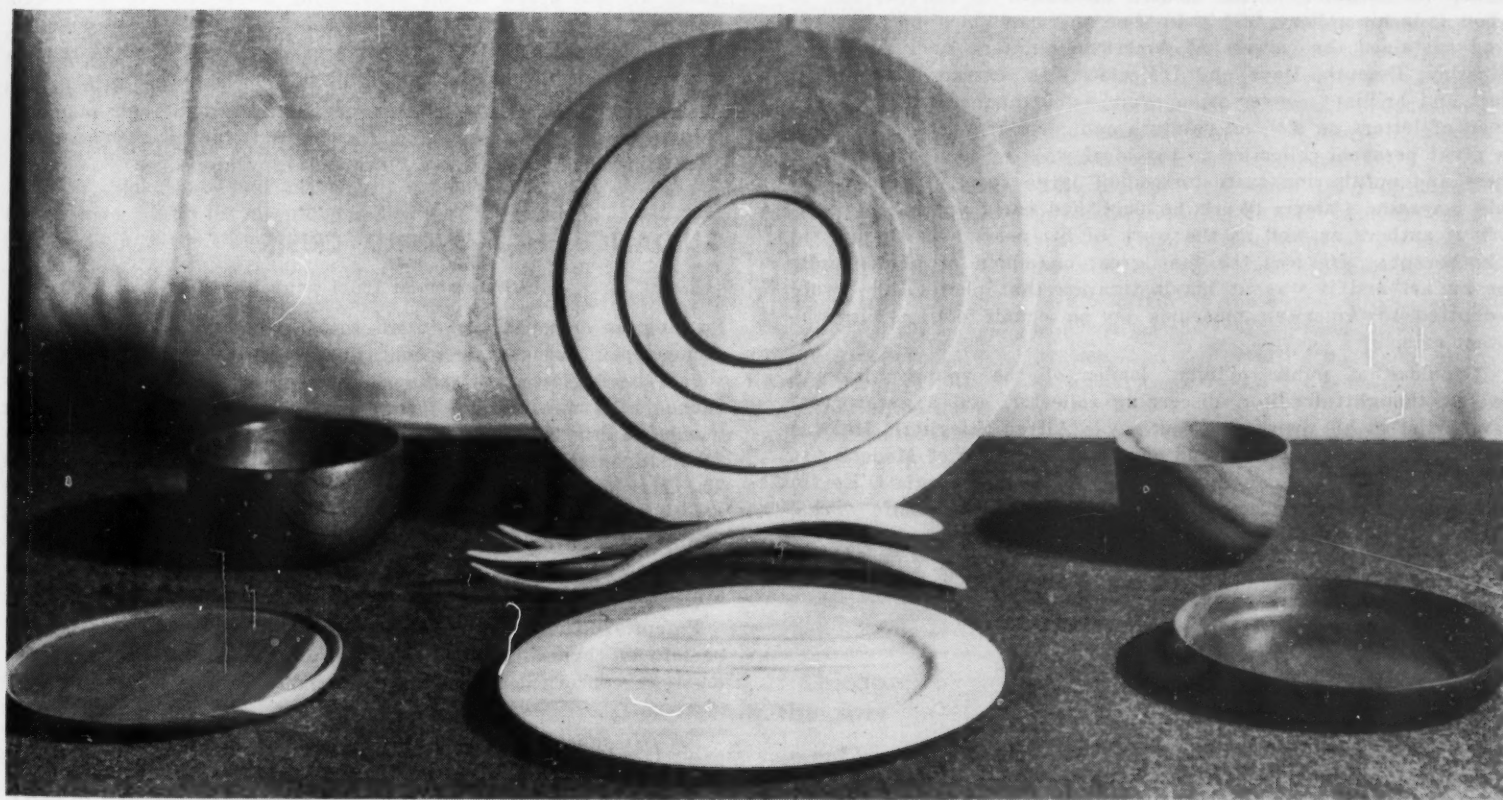
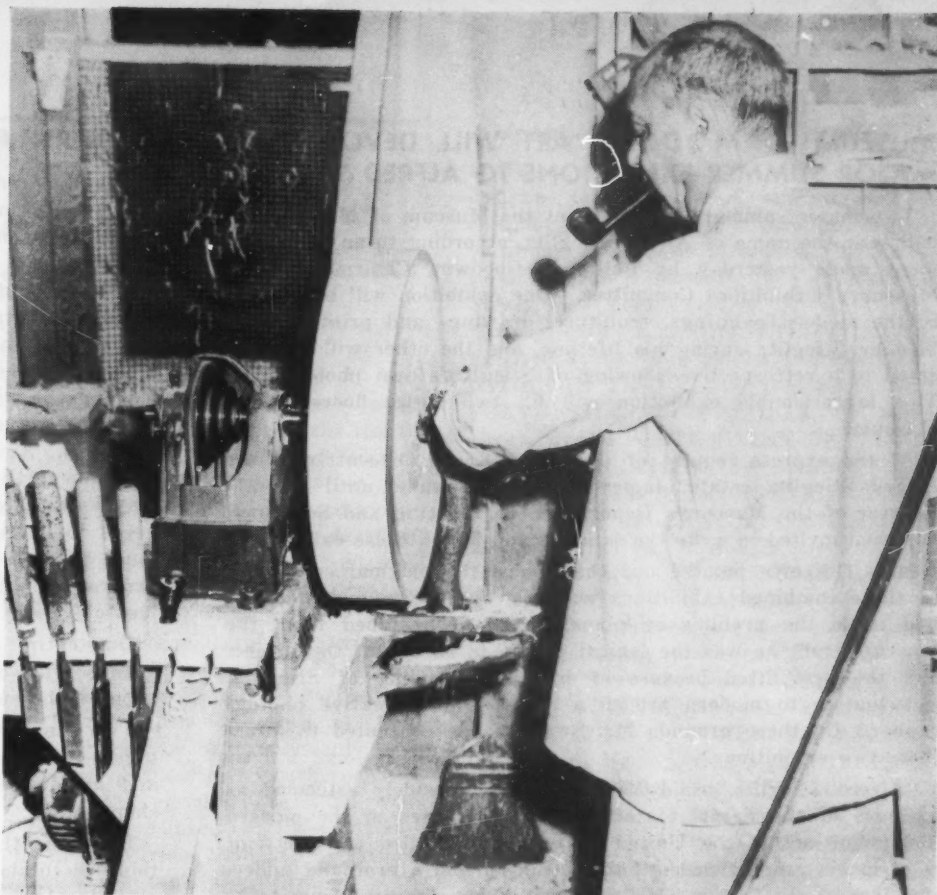
ation. They were now ready to begin the major task of designing and executing the various murals. A theme for each of the panels was decided upon. The class was divided into groups with an outstanding art student as a leader of each. An assistant was chosen to aid the leader and to assume major responsibility in case of absence of the leader. Each group now began the task of drawing and coloring several thumbnail sketches of their conception of the mural. Main ideas were solved first. Subordinate interests were added as the design called for them. From the beginning, the students worked for balance of interest and color. The climax was reached when the student thought of the design of the mural as a unit and not a collection of parts. The question of

background ceased to become a problem and evolved as the design grew.

Integration of ideas became increasingly important. The pupil's final judgment was partly determined by someone's saying, "that's good looking" or "it doesn't look right." At last when the model of a mural was completed, the group was ready for the execution of the final act. The framed bulletin board space was covered with cream-manilla paper. Charcoal, which allows for correction of many mistakes made, was used as the sketching medium. When the sketch was finished to the approval of myself and the group, the actual color work was begun. White and colored blackboard chalk, pastel chalk, and charcoal were the materials available for our use.

FRED ROSSITER

The work of Fred Rossiter of Redding Ridge, Connecticut, master craftsman, presents an excellent lesson in design and craftsmanship. A joy in creation and a sympathetic understanding of his medium are well exemplified in illustrations on this page



MUSEUM OF MODERN ART WILL DEVOTE TWO MAJOR SUMMER EXHIBITIONS TO ALFRED STIEGLITZ

Two major summer exhibitions at the Museum of Modern Art, will bear the name of Alfred Stieglitz, according to an announcement made yesterday by Philip L. Goodwin, Chairman of the Museum's Exhibitions Committee. One exhibition will be devoted to the modern paintings, sculpture, drawings and prints assembled by Stieglitz during his lifetime, and the other will be dedicated to a retrospective showing of Stieglitz's own photography. This large double exhibition will fill two entire floors of the Museum.

At the express request of Georgia O'Keeffe, executrix of the Alfred Stieglitz estate, James Johnson Sweeney, until recently director of the Museum's Department of Painting and Sculpture, has been invited to write the catalogs and install these exhibitions.

Miss O'Keeffe pointed out that, since the original conception of these combined exhibitions was Mr. Sweeney's and since he had made the preliminary plans before he resigned from the Museum staff, he was the logical person to carry out the project and the best fitted because of his understanding of Stieglitz' contribution to modern art as a collector and creative photographer. On these grounds Mr. Sweeney has consented to direct these two exhibitions.

"Alfred Stieglitz," said Mr. Goodwin, "is widely esteemed as a figure of the greatest stature and importance in the modern history of art in the United States. He fulfilled a variety of roles in his era with remarkable intuition and a profound understanding of its artists. He was one of the first in America to grasp the meaning of the modern movement in Europe, and to show it in his gallery, '291.' In 'An American Place' he promoted and sustained the careers of American painters such as Marin, Hartley, Demuth, Dove and O'Keeffe. His extraordinary intellect and brilliant conversation exercised a unique influence upon men of letters as well as painters and photographers. He made a great personal collection in the ideal way, by using farsightedness and unfaltering taste instead of large sums of money. In his magazine *Camera Work* he published early writing of illustrious authors as well as the work of his peers and disciples in photography. He was the first great champion of photography as an art and it was at his instigation that photographs were admitted to American museums on an equal footing with the other arts.

"Moulder of public opinion, leader of the young, inspiring talker, thoughtful editor, discerning collector, and a great creative artist in his own right—such was Alfred Stieglitz. He was a man for America to be proud of and the Museum of Modern Art is proud to have the consent and cooperation of Georgia O'Keeffe in presenting the first comprehensive exhibition of his life work."

WESTERN ARTS MEETS IN CLEVELAND

The Western Arts Association, with Miss Olga Schubkegel as president, promises a most foreword looking program at its meeting in Cleveland on April 30 and May 1, 2, 3. A large attendance is anticipated and from the richness of the offerings this convention should attract many new members among those interested in the arts and education. The association includes the areas of fine arts, home economics, industrial arts, technical education as well as vocational education. The outstanding speakers and leaders who will appear on the program are all persons who have much to say on the problems pertaining to current educational problems. Among a few of the well-known names of persons who will take active part in the four-day sessions are: Chermayeff, Hayakawa, Beall, Mumford and Seldes. No alert educator today needs to be reminded that this is an occasion which will mean much to those who direct the arts in present-day education. The program will take on a different plan from other years with the idea of giving those who attended the greatest good possible.

Our entire morning will be devoted to workshop conference groups with outstanding people as consultants. There will be about eight such groups covering definite art educational needs.

Two committees appointed in 1946 in St. Louis will really get together for some very constructive work. These are the curriculum and human relations and layout and equipment of classrooms, shops, etc.

Following the sessions of the committees there will be a round-table discussion composed of an excellent group of well-known art educators including Ziegfeld, Gayne, Howlett and Campbell. These are but a few of the stimulating attractions to be offered by the Western Arts Association this year. No professionally minded teacher in the various art areas can well accord to remain away from such valuable opportunities.

New members are invited and urged to send in their memberships as soon as possible to Harold W. Hunsicker, Secretary, 1649 Elberon Avenue, East Cleveland 12, Ohio.

GUIDANCE IN A WORLD CRISIS

(Continued from page 3)

So long as demonstrated intellectual capacity and leadership go undeveloped, just so long will this most important human resource be neglected. Our democracy cannot afford to take the chance it is now taking of allowing promising young men and women to drop out of college and professional school because they (the students) can't afford it. We, the citizens, can't afford it. The Harvard Report on General Education in a Free Society points out that "three to five per cent of our young people—annually some seventy-five to one hundred and twenty-five thousand—are of college caliber and would go to college if they could but are prevented by poverty."

Potential leadership material must be sought out; it cannot be left to chance the way it is now. Our educational resources must be concerned for those most likely to make the best use of them.

... We must get over the "janitor complex" toward our school buildings which leads us to lock them up every day at three o'clock. The schools should be lighted, heated, and staffed to carry on every activity for which there is sufficient demand to pay the out-of-pocket costs for the instructors. Informal and self-generated groups should be encouraged...

... Growing old gracefully is just as important as growing up adequately—hence adult education is the latest and perhaps most important means of conserving the human resources of democracy...

The world must not wait in vain for leaders trained in the democratic way of life and all that implies in terms of the human sympathy and understanding. Thus leaders will find it necessary to walk alongside peoples of different races, faiths, and political outlooks. Such leaders must be trained to apply science and engineering and the art of government to the benefit of mankind.

Are You Aware?

Textile Study Room

● The Metropolitan Museum of Art marks another step in its expansion of service to industry with the relocation of its Textile Study Room in larger, specially-designed quarters. Now the textile designer and student will find every piece in the Museum's vast textile collection immediately available.

The new location in the light and spacious ground floor corner of the Metropolitan's North Wing is directly accessible by the 83rd Street Entrance. It also adjoins the recently installed Costume Institute, unifying the Museum's collection of costumes and textiles. A small library of standard books on textiles offers additional reference material.

Ample exhibition and storage space combine with the study room to form a practical working unit under the charge of Miss Marion P. Bolles, assistant curator. Filled like books in a library, textiles are mounted in easily-handled frames and stored in labeled cupboards. Larger pieces are folded and filed nearby.

Exhibition of War Paintings

● "You think that's not the way it was? I was there. And let me tell you that picture looks just the way I felt!"

The picture under discussion was Edward Millman's painting *Kamikaze Attack* and the young men discussing it were obviously ex-GI's—two of the thousands of veterans who have crowded into the exhibition *Significant War Scenes by Battlefront Artists* since it opened February 4 in the International Salon, Chrysler Building. The original closing date was March 1, but before that date was reached it was evident from the thousand-a-day attendance that the exhibition should be extended for at least two weeks more, and a new closing was set for March 15.

Crowds, totalling more than 33,000 persons, have continued, in spite of the bad weather during most of February and early March. It has therefore been decided to keep the exhibition open for the remainder of March and throughout April. This will enable college students from outside the city, many of them veterans, to view the paintings when in New York for the Easter holidays.

When *Significant War Scenes* closes in New York the end of April it will start a nationwide tour under the auspices of the American Federation of Arts. It will open May 25th at The Corcoran Gallery of Art in Washington, D. C., for a three weeks' showing and will go to the Detroit Institute of Art in time for an opening there in July. The schedule of exhibitions in

other cities throughout the country will begin early in the fall.

The fascination this exhibition of war paintings seems to have for visitors—most of whom are men—is evident in the length of time spent by each in front of most of the paintings. Some examine the pictures in minute detail as though to discover any possible variation from the facts of their war experience. Not long ago, one of the guards overheard a conversation regarding the tank which is the focal point in Major George Harding's *Surrender on Guam*. A luckless visitor, who apparently had not served in the Pacific, remarked that he had never seen a tank like that one, whereupon he was sternly corrected by two or three men nearby each of whom used the classic phrase, "I was there!" and then pointed out the what and the why of the various field improvisations which made the tank seem strange to a civilian. In the catalog of the exhibition Major Harding, veteran combat artist of both world wars, described these improvised improvements on the original tank as follows:

"The M-4 Series tank was used in the Pacific island campaigns to attack strong concrete defense positions and to wipe out machine gun emplacements on the edge of air fields where the Japs fell back into the concealment of the jungle. Many improvisations and modifications were made by tank battalions during combat operations. Hatch screens were adapted after Tarawa, where the Japs threw hand grenades into open hatches, and were first used by Marines at Saipan. Another innovation first used at Saipan was ventilator and exhaust screens to permit tanks to operate in deeper water in crossing reefs when landing from tank lighters. Wood planks were secured to the tank sides, safeguarding against magnetic charges. Nails were welded on the top surface of hatches for the same reason."

Art Institute of Chicago Discovering the Arts

● The Art Institute has announced that the 1946 attendance was the highest (1,269,484) since the 1933 World's Fair. While this is undoubtedly due to the number of outstanding exhibitions this institution offered, it may be also partially attributed to its foresight and willingness to actively serve various groups of people in gaining better insight in art. One such service is *DISCOVERING THE ARTS*. This series of half-hour talks for "busy people" is sponsored by the Friday Club and is offered free to the public every Wednesday noon at 12:30 by Addis Osborne. A detailed list of subjects is offered.

Vocational Guidance Manuals

● Seven new titles in its series of books designed to help veterans and students in choosing and progressing through various vocations have been announced by Vocational Guidance Manuals, Inc., 45 West 45 Street, New York 19, N. Y.

These books are: *OPPORTUNITIES IN FINANCE*, by Sam Shulsky, *OPPORTUNITIES IN TRAVEL*, by Don Short, *OPPORTUNITIES IN FASHION*, by Alida Vreeland, *OPPORTUNITIES IN INTERIOR DECORATION*, by Suzanne Conn, *OPPORTUNITIES IN HORTICULTURE*, by C. Owen Brantley, *OPPORTUNITIES IN MARKET RESEARCH*, by John H. Platten, Jr., and *OPPORTUNITIES IN EXPORT*, by Albert L. Abkarian.

With the addition of these seven new books, the series now consists of thirteen titles, the first six being: *OPPORTUNITIES IN ACTING*, by Frank Vreeland, *OPPORTUNITIES IN PUBLIC RELATIONS*, by Shepard Henkin, *OPPORTUNITIES IN JOURNALISM*, by Elias E. Sugarman, *OPPORTUNITIES IN RADIO*, by Jo Ranson and Richard Pack, *OPPORTUNITIES IN FREE-LANCE WRITING*, by Hazel Carter Maxon, and *OPPORTUNITIES IN ARCHITECTURE*, by William Thorpe.

The new books, like their predecessors, are all written by recognized authorities, and discuss all aspects of various fields, both favorable and unfavorable; educational requirements; how to get started; salaries; advancement; and related fields.

In addition, the books are supplemented by bibliographies, glossaries, lists of approved schools, trade papers, job sources, and further sources of information.

In addition to these new titles, each of which is priced at \$1.00, others are in preparation, and the series will be continually expanded to cover all vocations.

Cornish School, Seattle

● Mr. Byron Nichols, has recently been named as Executive Director. Mr. Nichols received his first music education at Cornish, later was graduated from the University of Washington, and in 1939 received his Master's Degree in Music Education at Columbia. Dr. Mae Mathieu has recently joined the staff as instructor in History of Art also. Dr. Mathieu has her degree in History of Art from the Sorbonne.

Art As Therapy

● Twelve patients at McGuire Veterans Administration hospital in Richmond, Va.—11 of whom had only three months of art training—exhibited 26 of their best oil paintings during January at the Miller & Roads Department Store in Richmond, Va., said.

They are students in an art class in the hospital, conducted by Miss Jane Parker, art instructor in physical medicine at McGuire. The class, which was started early in October, is part of the hospital's program of medical rehabilitation.

PICASSO by Harriet and Sidney Janis. 211 pages, 8¼x11 inches. Price \$7.50. Illustrated.

This is the first book to consider carefully and completely the latest phase of Picasso's gigantic and ever-changing career. The authors have painstakingly gone over the years 1939 to 1946 in Picasso's art. They subdivide them into several distinct phases, presenting in the process some 135 plates and photographs of the several hundred canvasses Picasso painted in this period. Among these are five full-color plates, which were especially checked for the minutest fidelity of color by means of sketches made on the spot. None of the original paintings from which the reproductions in the book were made have been seen in this country.

The authors treat their great, enigmatic painter from the standpoints of historical, psychological, and aesthetic significance, discussing the subtle changes in his approach, and relating these things to his earlier work and to the work of his contemporaries. Of considerable interest is what happened to Picasso during the war. Presented here is the story of his reaction to the German occupation and his steadfast fidelity to the truth of his art.

THE PUPPET THEATER HANDBOOK by Marjorie Batchelder. 293 pages, 5½x8½ inches. Illustrated. Price \$3.75.

This is an exhaustive handbook on the subject. It brings together with encyclopedic thoroughness the technical knowledge of many puppeteers and writers on the puppet theater. Prepared originally for the use of American soldiers interested in puppets as a means of recreation at Army Posts, or as a therapeutic device in hospitals, its scope is sufficiently wide to make it useful to professional puppeteers, hobbyists, teachers, occupational therapists. It points out the many uses of puppetry as a means of livelihood, an educational tool, an art form, and a novelty in advertising and television.

The **PUPPET THEATER HANDBOOK** gives thorough advice on planning a puppet show and suggests a wealth of sources for the puppet playwright. Puppet construction is dealt with in detail with dozens of diagrams, so that the prospective producer will know what type of puppet to choose—worked by string, rod, over the hand, or behind a screen—and how to make it so that it looks and works smoothly. There are chapters on costumes, stages and scenery, lighting, properties, and special effects. Information on puppet books, materials, and sources of supply is also included. Illustrated with 69 full page drawings and diagrams.

ANIMAL DRAWING and PAINTING by Walter J. Wilwerding. 147 pages, 9 x 12 inches. Fully illustrated. Price \$6.00.

The volume is no mere picture. Quite the contrary. For in it the author, himself a noted animal artist, tells, by means

NEW ART BOOKS FOR YOU

SEND YOUR ORDER NOW

of a generous and easy-to-read text, just how to go about the drawing or painting of each of many species. Text and pictures are closely related throughout all of the illustrations being chosen to clarify points covered in the text. Not a few of the author's sketches were made expressly for this purpose.

This book thus is a superior text and reference work, particularly suited to the beginner—yet invaluable also to the advanced student and professional artist—it is at the same time a thing which the animal-loving laymen will enjoy. Children will of course thrill over it.

The examples by other artists have, with rare exceptions, been segregated for the reader's convenience in a "gallery" in the back. Each illustration in this section is accompanied by pertinent comments and biographical notes provided by the author.

YOUR CRAFT BOOK by Louis V. Newkirk, Ph.D., and Lavada Zutter, M.A., 212 pages, 8½x11 inches. Price \$4.00. Completely illustrated.

Here is just the kind of book public school teachers have been looking for. It shows how teachers may help boys and girls make things with their own hands, using common tools and materials of industry. It is an essential type of education and recreation for everyone.

Many devices are arranged for intermediate grades, but some of them will have an even broader appeal. The authors have spent many years in studying, administering and teaching programs involving Art and Crafts. This book is a splendid example of their work and what they stand for.

The book contains 109 projects covering a wide range of activities and material in needlework, plastics, wood, clay, paint, and paper, involving hand work only. They are all profusely illustrated. They are inexpensive to make.

PAINTING and PERSONALITY by Rose H. Alschuler and La Berta Weiss Hattwick. 590 pages, 6½x9½ inches. 2 volumes \$10.00. Illustrations.

This work pioneers a startlingly direct and revealing approach to the young child's emotional life—an approach through his

paintings. It shows how young children may expose in paintings their emotional experiences, their adjustments and maladjustments; how they express feelings and ideas they are not yet ready to express in words.

Carefully documented and fully illustrated, this study considers one hundred and fifty children (two to five years of age) and indicates how each child's use of color, line, and space is related to his individual, and often troubled, inner life. Although every child's use of color, line, and space is uniquely his, the authors made the significant discovery that certain usages are so common among children as to seem universal. They provide useful clues to an understanding of children's thoughts and feelings.

Volume I lays the basis for understanding children's creative work.

Volume II contains a brief biography of each child studied.

This original material will have special value for educators, artists, parents, psychologists, psychiatrists, and psychoanalysts. It offers new methods to aid in understanding young children and, incidentally, lays the groundwork for a systematic inquiry into unexplored regions of artistic symbolism.

SUNSET CRAFT MANUAL by Elise Mannel. 64 pages, 6½x9 inches. Price \$1.00. Fully illustrated. (Paper cover.)

Here is a compact spiral bound workbook to fill the needs of many. It is planned for easy benchwork. This crafts manual does not attempt to cover all crafts nor to describe advanced techniques. It is planned for beginners who want a craft hobby and have no idea how to start. It covers a wide range of interesting ways of working with clear working directions.

FORTY ILLUSTRATORS and How They Work by Ernest W. Watson, 318 pages, illustrated, 8¼ x 11¼ inches. Price \$10.00.

Here is a collection of stories of illustration and outstanding American illustrators which reveal as much as possible each artists creative processes. Since illustration is the only art known to millions of Americans who have never seen an original painting it must be counted among the nation's cultural influences.

The forty artists here presented are among the most distinguished in their profession. But there is no implication that they are the forty best. There are so many excellent illustrators working today that another, and yet another, selection of forty might be equally impressive. What we have here is a series of interviews written for American Artist, before there was any plan for a book. These magazine articles were so avidly welcomed, by professional artists and students alike, that the publishers decided to bring them together in permanent form, providing invaluable instruction not to be found elsewhere.

The Haeger Awards

for ceramic design

Sponsored by

The Haeger Potteries, Inc., Dundee, Illinois
as part of the company's 75th Anniversary Celebration

\$2,000 IN CASH AWARDS

	VASES OR LAMP BASES	CONSOLE SETS OR FIGURING
1st Award	\$500	\$500
2nd Award	200	200
Merit Award	100	100
Merit Award	100	100
Merit Award	100	100

The Haeger Awards will be given to the jury's selection of outstanding design entries in two classifications: (1) vases, and (2) console sets or figurines. For the purposes of this competition, "console set" shall mean a bowl, flower block or candle stick.

ELIGIBILITY

Anyone in the United States will be considered eligible, except employees of The Haeger Potteries, Inc., its advertising agency, judges and members of their families.

OBJECTIVES

To provide an opportunity for art students, professional artists, and ceramists to submit pottery or drawings for design selection by the jury. The Awards will be given only for excellence of designs suitable for mass production. The Award-winning entries will become the property of The Haeger Potteries, Inc.

In addition to the Award winners, The Haeger Potteries may wish to purchase other design entries, and, if the artists wish to sell such pieces, purchases will be made at regular designers' rates.

JURY

The Haeger Awards jury will meet in Chicago and judge all entries, beginning September 8, 1947. The Haeger Potteries, Inc. have secured the services of the following independent experts as jurors for The Haeger Awards:

Chairman:

ARTHUR E. BAGGS, *College of Fine and Applied Arts, The Ohio State University, Columbus, Ohio*

MARY ANDRES, *Pottery Buyer, Chicago, Illinois*

MARION LAWRENCE FOSDICK, *New York State College of Ceramics, Alfred, New York*

MAIJA GROTELL, *Cranbrook Academy of Art, Bloomfield Hills, Michigan*

BEATRICE WOOD, *Ceramist, Hollywood, California*

ENTRIES

Entries should arrive at The Haeger Potteries not later than August 31, 1947. All designs should be suitable for mass production. Entrants may submit as many ceramic pieces or designs in either classification as they wish. Each entry should be accompanied by a Haeger Award entry form.

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THE HAEGER AWARDS, THE HAEGER POTTERIES, INC., DUNDEE, ILL.

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